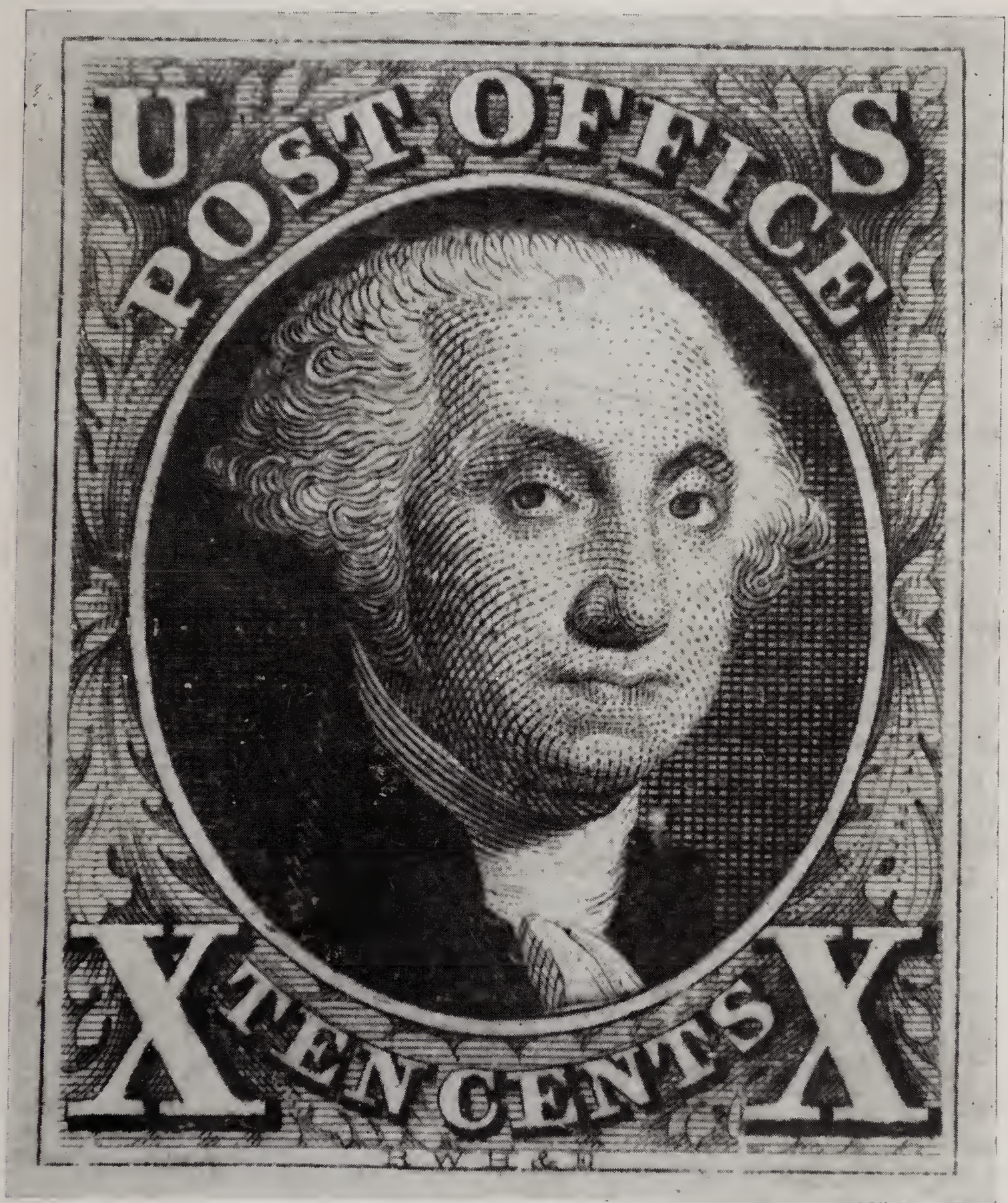
April 1947 Vol. 4, No. 2 Whole No. 14

The Essay Proof Journal



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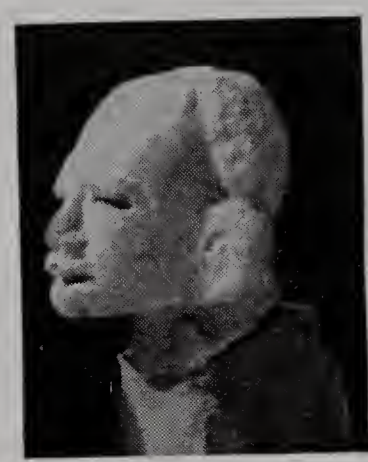
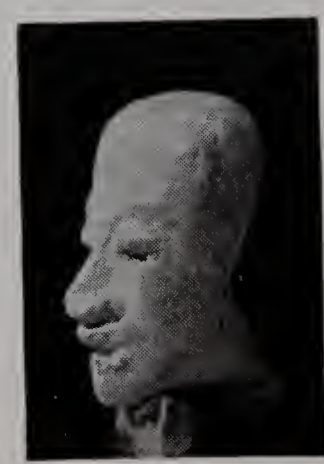
The President's Transmitter

Monuments

A man's work is his most enduring monument. I was forcibly reminded of this recently when Mrs. Smeltzer and I, in company with an archaeological student, visited the ancient city of Teotihucan in the Valley of Mexico. Teotihucan means *"place where those who die are converted into gods."*

Excavations on the site of this great city, which was essentially religious in character and dates back to the third century, have been in progress since 1908. The monuments, originally pyramids of different sizes, are surrounded by stairways, courts, halls and rooms. As the debris is removed and the original structures exposed, countless smaller objects are brought to light which are of great aid in studying the culture of these prehispanic people.

Figurines of Early Citizens of Teotihucan.

Out of the wealth of material unearthed, of particular interest to me were the small figurines of clay portraits, modeled after human faces. These figures were modeled from life, not cast from molds. Facial characteristics were added by bits of clay to represent eyes, nose and mouth, or the features indicated by deep incisions.

Naturally the number of these figurines is far too small for the number of visitors who would like to acquire them. Consequently many figurines have been used as *"Master Dies"* to make molds and cast figures which are sold to the unsuspecting visitor as originals.

Examining closely one of these *"portrait"* figurines, I fell to musing on the craftsmen who might have produced these portraits with superb technique. It reminded me of the artists who designed and engraved our 5 cent and 10 cent stamps of July 1847. Like the craftsmen who produced these clay gems in Teotihucan, the works of the engravers of our first stamps are their monuments, even though their names are in doubt. Yet their works will have a place of honor in the forthcoming philatelic Centenary Exhibition. This great exhibition will in itself be a monument to the men and women who designed, engraved and printed those bits of paper that mean so much to all of us.

And let us not forget the many men and women who have contributed so heavily of their time and energy to build this monument. Outstanding among these is an individual whose philatelic achievements have earned for him the everlasting gratitude of stamp lovers all over the world. *The Philatelic Foundation* will be his monument. May the principle on which it is founded continue to be administered with the same fidelity as now. Its importance to the philatelic world cannot be overestimated. It will be for years to come a source of pleasure, a means of dispensing invaluable scientific philatelic information and useful knowledge.

To paraphase an epitaph in a rural churchyard:

"Alfred F. Lichtenstein lies enshrined in the bosom of his mother earth, we can say, in the fullness of our hearts. Peace to his slumbers. He needs no Pyramid to perpetuate his memory; His monument shall be his name alone."

Thanks for listening.

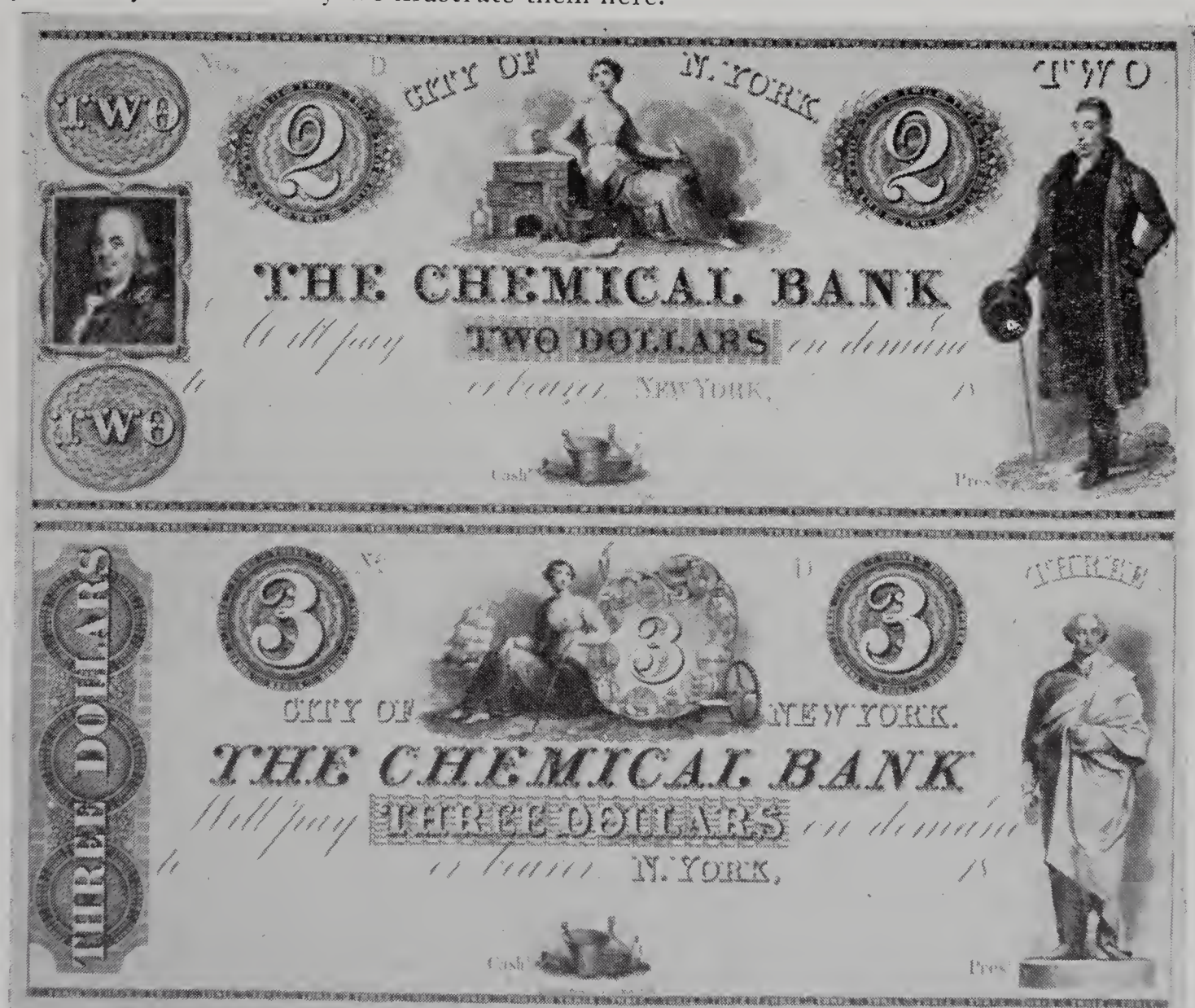
Chester A. Smeltzer.

Engraver of the Portraits on the First United States Stamps

By Julian Blanchard, Ph.D.

One hundred years have passed since the bank note firm of Rawdon, Wright, Hatch & Edson produced for the United States Government its first issue of stamps. Even after the lapse of a century some details of their production are still to be learned; but it has long been known that the portrait of Franklin on the 5c stamp and that of Washington on the 10c stamp were derived from stock dies that this firm had been using on some of its bank notes.

A list of the known bank notes showing one, or both, of these portraits has been published in THE ESSAY PROOF JOURNAL.(1) Until this was compiled it had been generally supposed that the Franklin and Washington dies originated with Rawdon, Wright, Hatch & Co. (the style of the firm before Edson became a partner), for no note containing either had been found with the imprint of any other company than this firm or its successors. In the course of preparing the list referred to, the author ran across two proof notes with these portraits bearing the imprint of a different firm, that of Durand, Perkins & Co., New York. These were discovered amidst a mass of Durand material that had been presented many years before to the New York Historical Society by members of the Durand family, and which had been practically lost to public view for lack of adequate means of display. By courtesy of the Society we illustrate them here.



Courtesy of The New York Historical Society

Franklin Portrait on Bank Note Proof by Durand, Perkins & Co. (1828-1831)

(1) See Vol. 3, No. 11, p. 135; July, 1946.

Courtesy of The New York Historical Society

Washington Portrait on Bank Note Proof by Durand, Perkins & Co. (1828-1831)

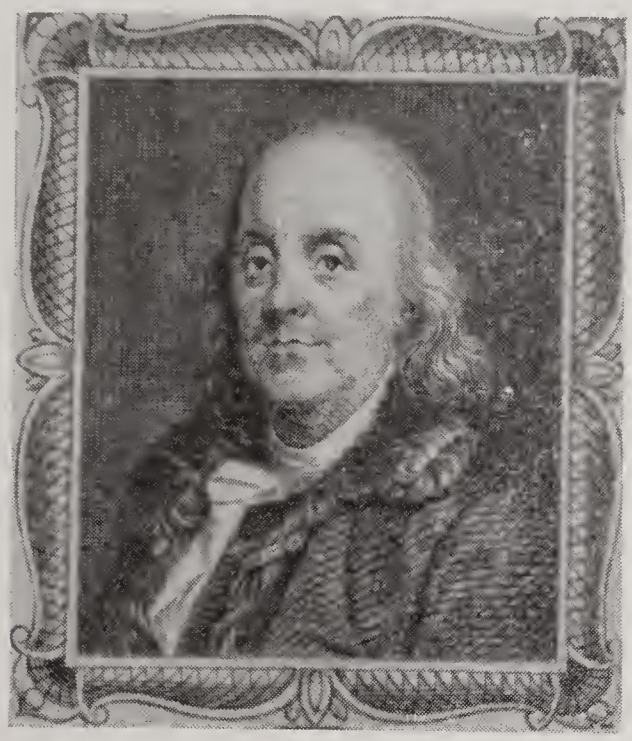
That these dies of Franklin and Washington are identical with those used by Rawdon, Wright, Hatch & Edson for the stamps, there can be little doubt. In a comparison of the photographic enlargements of the Durand dies shown in this article with similar enlargements of the Rawdon dies in a companion article in this JOURNAL by Dr. Clarence W. Brazer, only the most insignificant differences can be detected.

Although the stamp portraits are known to have originated from these bank note dies, still, after a hundred years, we have not been able to say who the artist was who engraved them. If we could definitely determine the firm that first used the dies it would conceivably narrow down the search for the individual artist who was responsible. In the discovery of the notes by Durand, Perkins & Co. it is believed that such a delimitation has been accomplished.

The Durand, Perkins & Co. notes in question are a $2 note of the Chemical Bank, New York, with the Franklin portrait, and a $5 note of the Fairview County Bank, Norwalk, Conn., with the portrait of Washington. These are proofs of notes and are not dated; there is engraved only the 18— portion of the date, the blank spaces to be filled in by hand, as was customary. But we can date the engraving of the notes approximately by a knowledge of when the company existed. This we can do by a reference to the New York City directories of the time, and from some additional data available.

In the Durand collection mentioned above there is to be seen an announcement card reading in part as follows:

"The business of Bank Note Engraving and Printing heretofore conducted by the Firm of A. B. & C. Durand, Wright & Co. will be continued by the Subscribers under that of Durand, Perkins & Co. For the style of their Die work they refer to the accompanying Specimens, and respectfully solicit a continuance of Public Patronage. A. B. Durand, Jos. Perkins, C. Durand, E. Wade, Jr. New York 1st May 1928. Office 50 Wall Street."



Courtesy of The New York Historical Society

Enlargement of the Franklin Die of Durand, Perkins & Co.

Enlargement of the Washington Die of Durand, Perkins & Co.

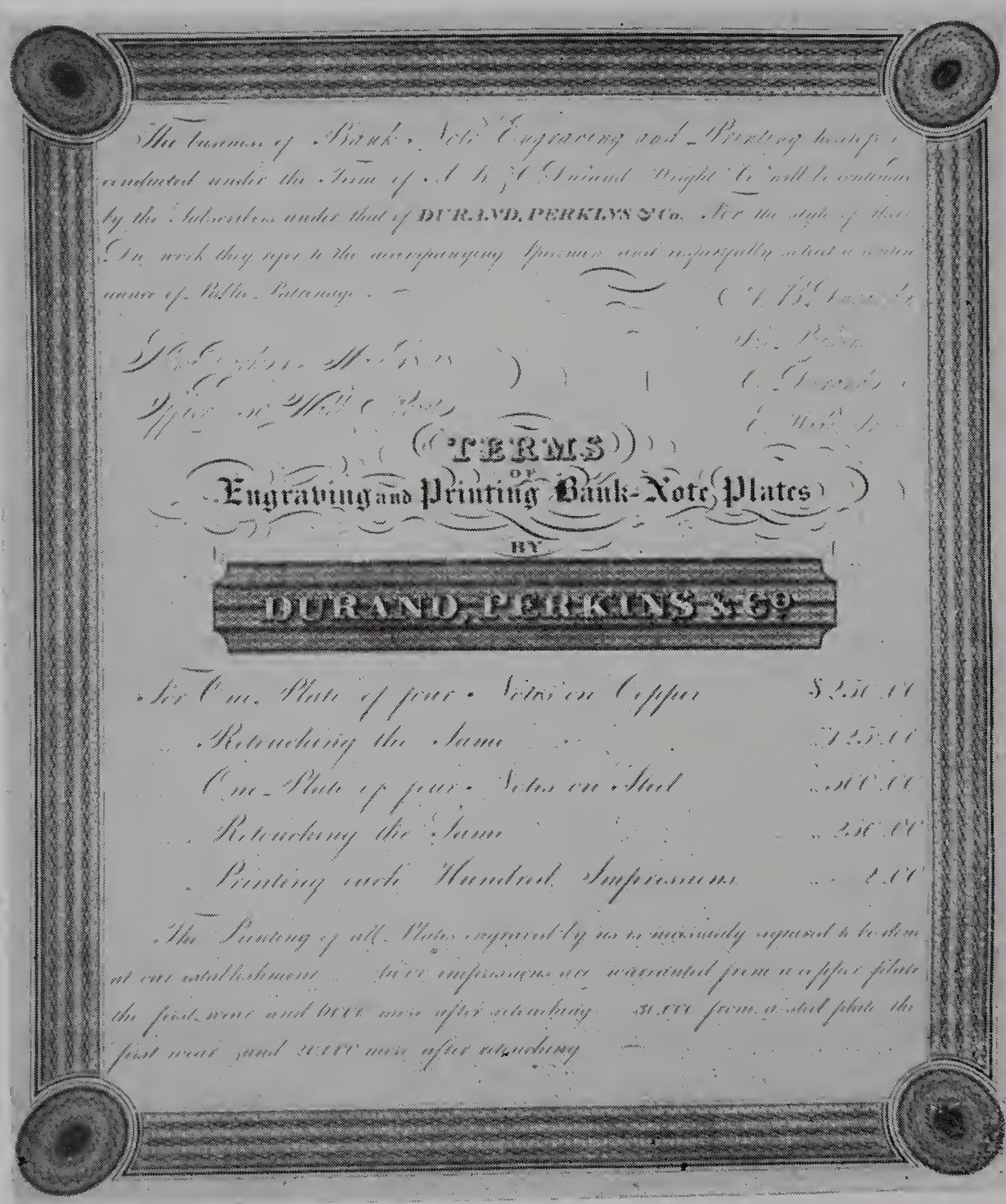
This establishes the date of the organization of Durand, Perkins & Co., and the earliest possible date of their imprint on a bank note. It also tells us who were the members of the firm.

We have no such definite date of their dissolution, but in the New York City directories we find them listed only for the following years: 1828, 1829, 1830, and 1831. On the title page of these directories there appears the copyright notice, which is dated around the first of July, presumably the time of going to press, or thereabouts, and at the bottom of the page is printed the year of issue. The directory dated 1831, therefore, in the press around the middle of the year, was effective until July of 1832. Durand, Perkins & Co. could therefore have dissolved any time between about July, 1831, and July, 1832, so far as the directory record goes. (The directories show no successor to this firm.)

Use of the Dies by Rawdon, Wright, Hatch & Co.

From the same directories we find that the first appearance of Rawdon, Wright, Hatch & Co. is in the directory printed in 1832, so presumably they could have come into existence almost any time between July, 1831, and July, 1832, to be included in this issue. It is to be observed that this firm was but the continuation of its predecessor, Rawdon, Wright & Co., without any break, just as Durand, Perkins & Co. carried on from A. B. & C. Durand, Wright & Co. From these listings, therefore, it is seen that the firms of Durand, Perkins & Co. and Rawdon, Wright, Hatch & Co. could have existed simultaneously over most of the period from July, 1831, to July, 1832; and by the same reasoning it is obvious that there could have been instead almost a year's gap between them. However this may have been, and further data may be available to establish the facts, it does not seem probable that both these competing firms would be using the same identical dies (or copies) at the same time. It is a reasonable assumption to make that Rawdon, Wright, Hatch & Co. obtained these particular dies from Durand, Perkins & Co. upon the dissolution of the latter firm.

As bearing on this date of acquisition, let us see what was the earliest date that Rawdon, Wright, Hatch & Co. used either of the two dies. The earliest date known to the writer is Nov. 3, 1832; it occurs on a $10 note of the Bank of West Florida, at Appalachicola, which we here illustrate, showing the Washington portrait. It is a hand written date, which means that the note was actually engraved some time before. It must, therefore, have been amongst the earliest notes bearing this firm's imprint; in fact, we have not



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Retouching the same	25.00
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Printing each Hundred Impressions	1.00

The Printing of all Plates required by us is uniformly agreed to be done at our establishment. Our impressions are warranted from a proper plate the first year and 10,000 more after retouching. 30,000 from a steel plate the first year and 20,000 more after retouching.

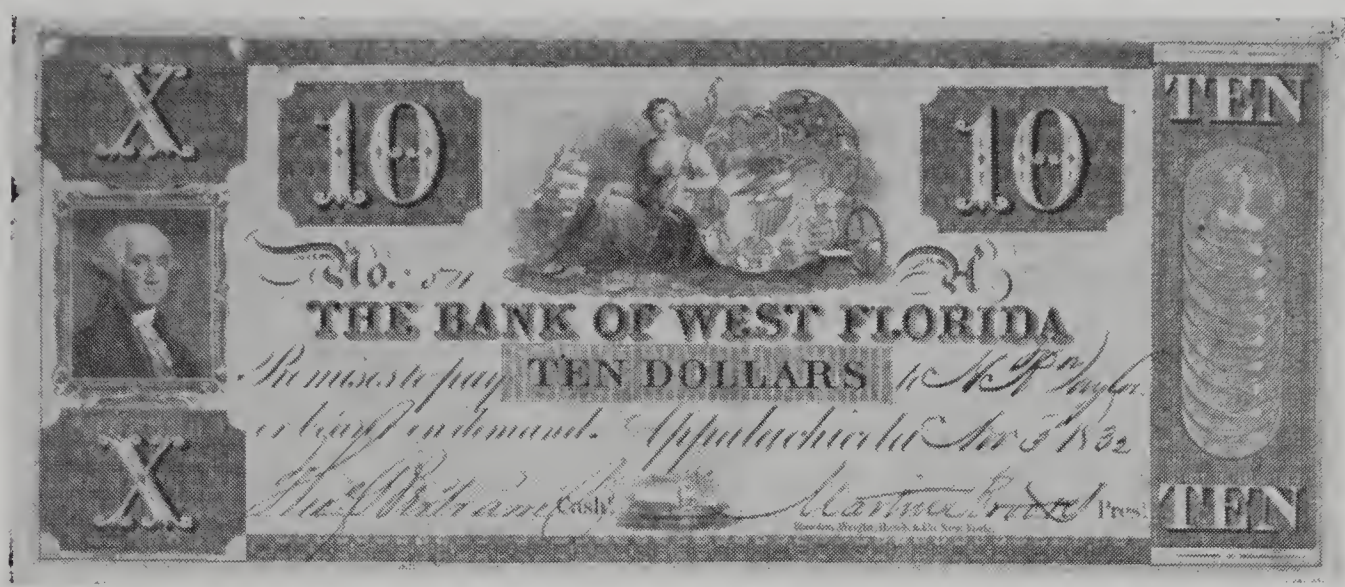
Courtesy of The New York Historical Society

Announcement Card of Durand, Perkins & Co., Dated May 1, 1828

	1825	1826	1827	1828	1829	1830	1831	1832	1833	1834	1835
A. B. & C. Durand, Wright & Co.	—	1826	1827	—	—	—	—	—	—	—	—
Durand, Perkins & Co.	—	—	—	1828	1829	1830	1831	—	—	—	—
Rawdon, Wright & Co.	—	—	—	1828	1829	1830	1831	—	—	—	—
Rawdon, Wright, Hatch & Co.	—	—	—	—	—	—	—	1832	1833	1834	—
C. Toppan & Co., Phila.	—	—	—	—	—	*	1831	*	1833	*	—

* No Philadelphia Directory.

Chronological Chart of Some of the Bank Note Companies, As Listed in the New York and Philadelphia Directories



Earliest Known Use of the Washington Portrait by Rawdon, Wright, Hatch & Co., Nov. 3, 1832.

seen any other note of theirs with an earlier date. The earliest date for the Franklin portrait that we have seen is Nov. 1, 1833, handwritten on a $100 note of the Planters Bank of the State of Mississippi, at Natchez, which shows the two portraits together. (An illustration of one of these notes dated January 4, 1834, is shown in this JOURNAL for July, 1945, p. 149.) Thus it appears that these two dies were amongst the earliest used on notes of Rawdon, Wright, Hatch & Co.

The $10 note of the Bank of West Florida has some further points of interest. The central vignette, Liberty seated beside a shield, is seen to be the same as that on the $3 note of the Chemical Bank, where it is signed *A. B. Durand* (the signature is erased on the Bank of West Florida note); and the end piece on the right, a vertical row of ten gold dollars, is the same as the end piece at the left on the $10 note of the Fairfield County Bank. These two notes were laid down on the same plates as the $2 and $5 notes, as shown in our illustrations of the unsevered pairs. Thus we have on this early note of Rawdon, Wright, Hatch & Co. three vignettes that were used by the earlier firm of Durand, Perkins & Co., one of them known to have been engraved by A. B. Durand. It is just as likely as not that they obtained the Washington die at the same time as the other two, and in the same manner, however that may have been; and the Franklin die likewise.

In a special study of the occurrence of signed vignettes on bank notes(2) there have been found a number of instances where vignettes signed by A. B. Durand were used on notes of Rawdon, Wright, Hatch & Co., or their successors. Of these, however, it is of no particular importance here to try to fix the date of usage or acquisition.

On the notes of other bank note engraving companies, as well, are found vignettes and lathe work that had been previously used by some of the Durand companies. Of these Durand combinations there were several, for Asher B. and Cyrus were associated with various other individuals at different times. A. B. Durand, however, in the early eighteen-thirties gradually abandoned engraving and took up painting; while Cyrus continued in the bank note engraving business for many more years.

The Scattering of Dies through Bankruptcy Sales

At this point it may be well to discuss one of the theories that have been advanced as to how Rawdon, Wright, Hatch & Co. as well as others later secured the Durand dies they used. It has to do with the failure of one of the Durand companies and the subsequent bankruptcy sale of their properties. In a book by the well known bank note engraver W. L. Ormsby, entitled "A Description of the Present System of Bank Note Engraving. . . ," published in 1852, we find on page 69 the following:

"The failures of Burton, Edmonds & Co., and of Durand & Co., at one time flooded the market with the very choicest materials for Bank Note frauds. The most beautiful lathe-work of Mr. C. Durand's

(2) ESSAY PROOF JOURNAL, Vol. 2, April and July, 1945.

improved machine, consisting of ovals, circles, strips, end-pieces, and borders, all finished with denomination figures, and lettered as seen in Plate Four, were sold and exchanged amongst Label Engravers, and Lithographers from Canada to the City of Mexico, and from the Atlantic Coast to the Mississippi River. We have traced one set of dies, most of which were designed and engraved by our highly distinguished Artist J. W. Casilear, Esq., and which formerly belonged to Burton, Edmonds & Co., to South America. . . .

"The splendid vignettes of Durand & Co., some of which were designed and engraved by the renowned A. B. Durand, Esq., which so enriched their specimen sheets of Bank Note materials that it is utterly hopeless for any other Artists in the Country to surpass, if even equal them, have shared the fate of those of the unfortunate firms of Woodruff & Hammond, of Cincinnati; of Terry, Pelton & Co., of Boston; of the Boston Bank Note Company; and of Hall, Packard & Co., of Albany."

We find also in the *Collectors Club Philatelist*(3) a quotation from a newspaper of July 10, 1844, which reads as follows:

". . . some years since, the dies, vignettes, denominations &c, &c, of the bank note engraving house of Durand & Co. were sold at auction; and now they have fallen into the hands of counterfeiters, who are manufacturing counterfeits on banks in every section of the country."

While these quotations are concerned mainly with the counterfeiters, at a public sale the honest bank note companies could have purchased also. In fact, on a bank note with the imprint of Ormsby himself there is to be seen a vignette used by the Durands. So it has been supposed by some that Rawdon, Wright, Hatch & Co. and their successors secured in this manner some of the Durand dies seen on their notes, dies that had been passed on from one Durand company to another; and it is quite likely that they did. We have no evidence, however, that Durand, Perkins & Co. went bankrupt and that their dies were sold at auction. The companies referred to in the above quotations were all later companies, organized several years after the dissolution of Durand, Perkins & Co. The facts related, therefore, do not invalidate our theory that the Franklin and Washington dies, and the other Durand dies used on early Rawdon, Wright, Hatch & Co. notes, were obtained directly from Durand, Perkins & Co. at the time of their dissolution. And it must be remembered that the Franklin and Washington dies have never been found on any notes with the imprint of Durand & Co., a firm that was not organized until 1839.

The Artists Composing Durand, Perkins & Co.

Having discussed the probability that the Franklin and Washington dies originated with Durand, Perkins & Co., let us turn to a consideration of the individual members of that firm. The last name signed to the announcement of 1828 is E. Wade, Jr. From the directories we learn that this was Elias Wade, first listed in 1826 as an engraver and printer. He is so listed until 1831; his name does not appear at all in 1832. After that, for several years, he is listed simply as a merchant, with a different address. Our guess is that he was in the partnership principally as a printer, for little is known of his engraving work. His being listed as a merchant after the breaking up of the firm would indicate that he was not primarily an artist and an engraver.

Joseph Perkins is listed in the directories as an engraver continuously from 1826 until his death in 1841. Only a few examples of his signed work have been seen by the writer, and none of that is portraiture, but he appears to have been a capable engraver. Cyrus Durand was noted for his skill with the geometrical lathe, in the development of which he had taken a prominent part and he seems to have done little engraving with the burin, except lettering. When we come to A. B. Durand we have the real genius of the combination in so far as the portrait engraving art was concerned. We have just read above, in the glowing words of Ormsby, a tribute to his skill and reputation from a fellow engraver. He was excellent not only with classical designs, but with portraits as well. Proof of this is found in his many signed engravings of prominent men in Herring and Longacre's "National Portrait Gallery of Distinguished Americans," the first volume of which was published in 1834.

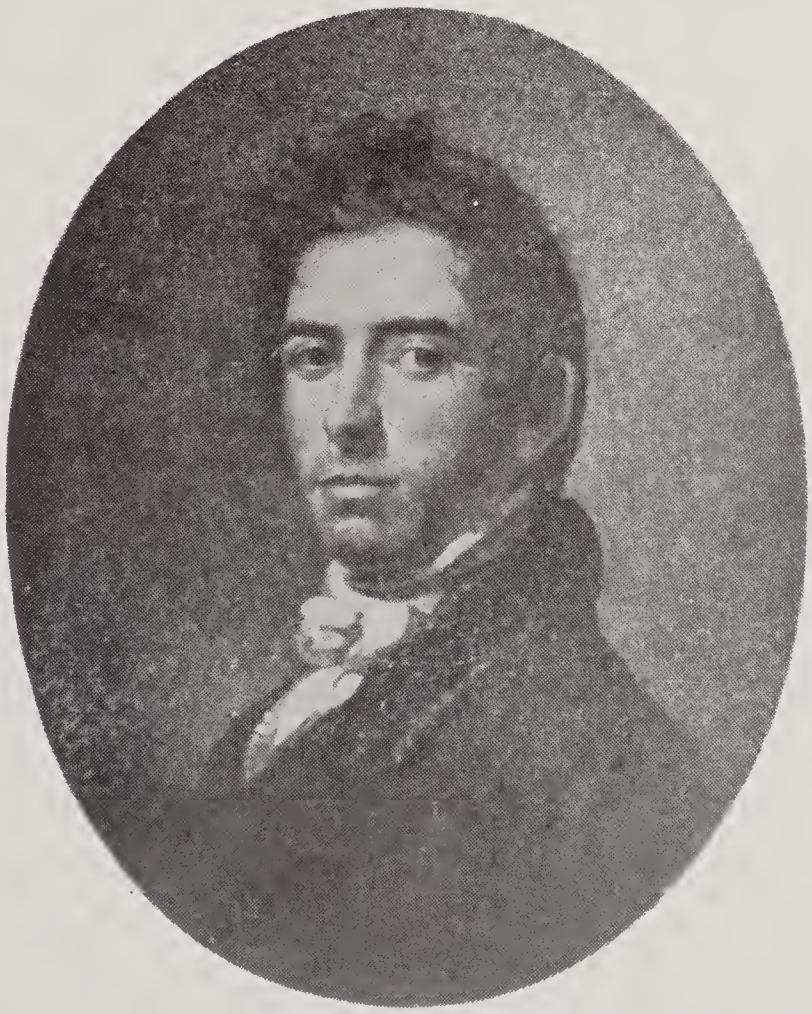
It is known, of course, that while the engraving art flourished there were artists who were not connected with any business organizations, but worked independently. They sold their work to any one who would buy, and bank note companies were certainly sometimes

(3) Vol. 20, p. 109; April, 1946.

their customers. It can not be said with any certainty that the two dies we are discussing were engraved by some member of the firm of Durand, Perkins & Co. Nevertheless, here was a newly organized company, the successor of one that had not been particularly prosperous, most probably poor in capital, but assuredly rich in talent. Possessed of such artistic resources, along with a good supply of dies and equipment acquired from the predecessor company, it is highly improbable that they would so soon be purchasing die work from outside engravers. All the logic of the situation points to the authorship of our two dies within this organization.

A. B. Durand as the Probable Engraver

Mention has been made of the Durand material in the possession of the New York Historical Society. In this collection are two albums of proof notes and lathe work that were presented to the Society by Cyrus Durand himself, in 1863, as attested by an inscription in his own handwriting. On many of the pages are notations in the same hand regarding specimens of work done with the lathe of such and such a date. A third volume of proof notes in the collection appears to have been presented at a different time. In this volume, on nearly every blank page facing a page of proofs there is written in large penciled letters, in two lines, "A B D all," meaning, one might suppose, that all the vignettes on these notes were engraved by A. B. Durand. (This is not the volume, however, that contains the Franklin and Washington portraits.) These three albums, with their numerous notations, were obviously prepared to show and preserve the Durands' bank note work. Notes with the imprint of each of the Durand companies, both before and after Durand, Perkins & Co., are represented, together with many specimens of the beautiful and intricate lathe work done by Cyrus Durand, and with many of the vignettes bearing the engraved signature of A. B. Durand. A circumstance that may have some significance for us is the fact that in the third volume several notes have been removed by cutting out portions of the pages, and in one of the other volumes several vignettes have been cut out



Courtesy of the New York Public Library

Asher Brown Durand (1796-1886) (4)

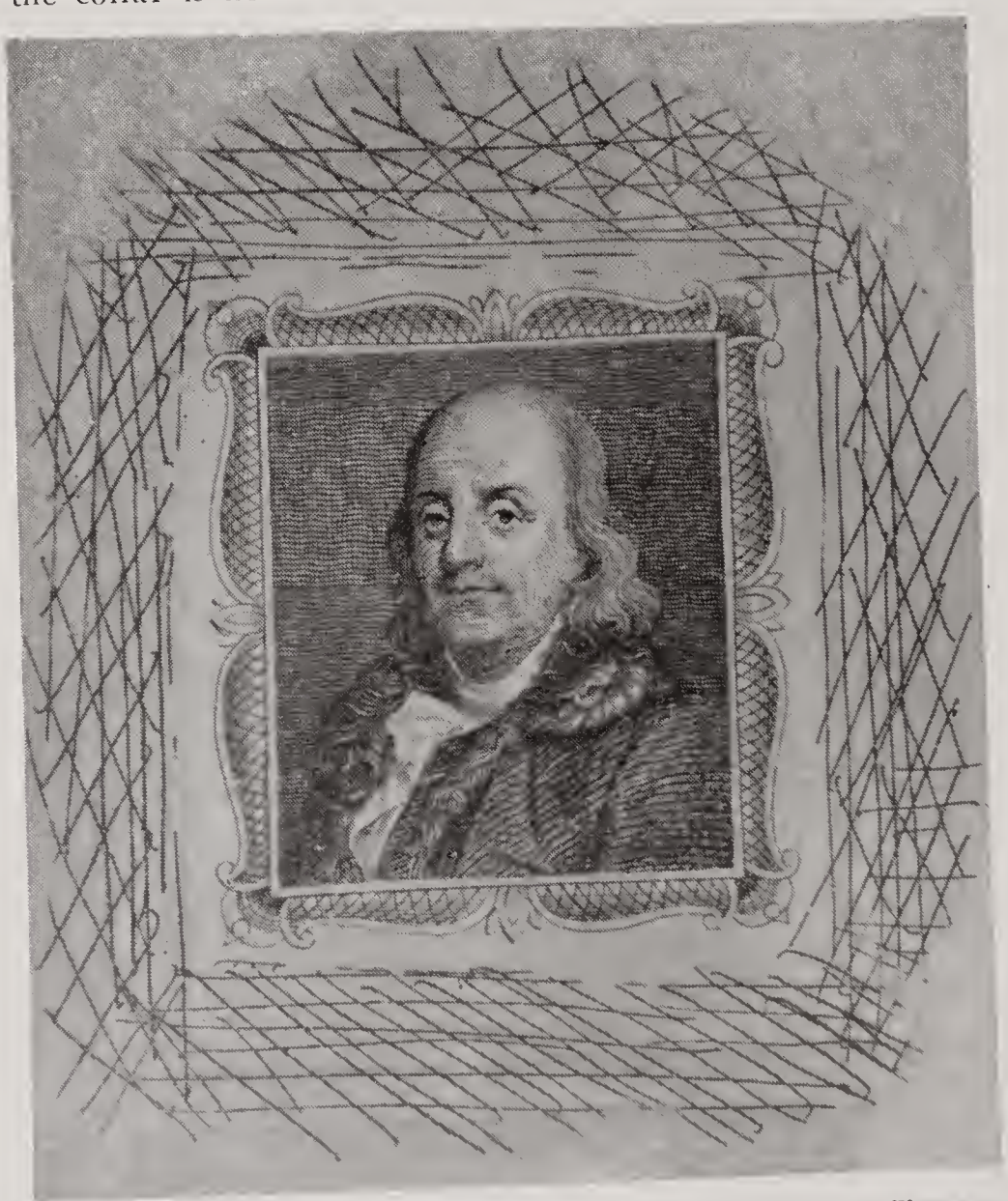
(4) New York Bank Note Engraving Firms, by Clarence W. Brazer, *Collectors Club Philatelist*, October 1938, p. 288.

of the proof notes, an example of which is shown in one of our illustrations. Could this mean that the volumes were intended to show only the work of the Durands?

In looking through these albums one is impressed with the beauty and the quality of most of the work there found. And if one examines the engravings of Franklin and Washington appearing on bank notes of other engravers up to the 1830's and compares them with the Durand, Perkins & Co. portraits, the latter will not suffer in the comparison. Most of the early efforts appear to us now as rather crude, whereas our stamp portraits have been looked upon with considerable favor. Having abundant evidence of Asher B. Durand's ability as a portrait engraver, and taking into consideration the general excellence of the Franklin and Washington portraits we are discussing, it seems a most plausible supposition to make that they were the work of this distinguished artist. It is to be hoped that before this centennial year is over more conclusive evidence will be unearthed concerning the authorship of these now famous engravings.

The Franklin Die of Charles Toppan

In detailing this history mention should be made of another Franklin die which at first sight *appears* to be the same as that used for the stamp. This is found on a $5 note of the Susquehanna Bridge & Bank Company, Port Deposit, Maryland, with the imprint of C. Toppan & Co., Philadelphia. The frame around this portrait also *appears* to be the same as that around the portrait on the Durand and on the Rawdon notes. Upon closer examination, however, distinct differences will be noticed. On the Toppan version the background is composed of wavy lines, instead of straight lines; the edge of the fur collar against the white collar is more uneven, and more of the white collar shows toward the back; the upper part of the stock is wider and more fan shaped; the treatment of the hair and the fur of the collar is not the same, and the buttons on the coat are missing; and



Enlargement of the Franklin Die Used by Charles Toppan

many lines and systems of lines of the face and of the coat are different, in spite of the fact that some lines seem to be practically identical. Likewise the frame, when magnified, shows some easily detected differences also, as for instance in the little ovals at the middle of each side.

It will be interesting further to consider the date of this Toppan die. It was evidently engraved prior to July 2, 1832, the earliest known date of a bank note on which it appears. The firm of C. Toppan & Co. was principally Charles Toppan, who at times was an employee or a partner in other bank note firms. We do not find him listed individually or as C. Toppan & Co. in the Philadelphia directory for 1828 or 1829, and there was no directory for 1830; but from another source(5) we learn that "in 1829 he established his own business at 30 S. 7th St." In the 1831 directory we find Charles Toppan & Co. listed at 28 Sansom Street. This is enough to show that the Toppan die of Franklin could have been engraved at about the same time as the Durand, Perkins & Co. dies of Franklin and Washington, and at most not more than three or four years later.

Much speculation has been indulged in concerning the origin of this die. That it was not done by Charles Toppan himself we are reasonably sure, for he was primarily a letter engraver and is not known to have engraved any portraits. Some have thought that it might be the work of James B. Longacre (though without any evidence to support this idea), and some have even considered it to be the source of the portrait on the stamp, accounting for the similarity between this and the Rawdon die by assuming that one of them was a re-engraving on a "lay down" of the other. But the differences seem too great for this to be true. It appears more probable that they were entirely different engravings, and executed by different artists. Such is the conclusion of Stanley B. Ashbrook, who discussed these same dies in an article in *The American Philatelist* several years ago.(6) We do not see any reason for relating this die in any way with the 5c stamp.

As an alternative to the above theories regarding the Toppan die, the following is now offered. In one of the series of articles by Dr. Brazer on the bank note engravers running in the *Collectors Club Philatelist*(7) there is quoted a letter written by the artist John Sartain to Joseph Willcox (of the famous paper making family). A paragraph in this letter reads as follows:

> "It is very little that I can tell you regarding Bank-note engraving, as I only engraved one die, although I afterwards drew designs for note work, to be engraved by others. The one I engraved was done in 1832 for Mr. Charles Toppan—a head of Franklin from the French portrait."

The "French portrait" referred to is undoubtedly one of the several "fur collar" portraits painted by Duplessis. The Toppan die is certainly after one of these portraits, and it is the only one used by Toppan that answers to Sartain's description. Sartain's die was engraved in 1832, and the earliest use of the Toppan die we find to be July 2 of that same year. The inference is unescapable, in our opinion, that this Toppan bank note die was the work of John Sartain. To account for the close similarity of frame, size, and general treatment, it is not improbable that in engraving his one and only bank note die the artist had before him as a sort of model a print from the Durand, Perkins & Co. die.

The two dies, one of Franklin and one of Washington, seem to have been regarded as a pair, for they were generally used either together on a single note or separately on different denominations of two notes of a series. It is significant to observe that Toppan had no Washington die (and frame) corresponding to that of Durand, Perkins & Co.

In conclusion, it is to be admitted that much of the foregoing discussion has been of a speculative nature, based largely on circumstantial evidence. The evidence, however, such as it is, tends toward the settlement of two problems regarding our first United States stamps. It points to Asher B. Durand as the probable engraver of the two portrait dies; and it points to John Sartain as the probable engraver of the Franklin die used by Charles Toppan, which has frequently been mistaken for that used for the 5c stamp.

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(5) C. W. Brazer, *Collectors Club Philatelist,* April 1938, p. 93.
(6) See Vol. 49, p. 512; July, 1936.
(7) See Vol. 17, p. 191; July, 1938.

Addenda

After the manuscript of this article was sent to the printer some additional items of interest turned up, and advantage is taken of the opportunity of adding the following notes:

1. In addition to the Durand, Perkins & Co. $5 note for the Fairfield County Bank recorded, containing the Washington head of the 10c stamp, there has been found in the Print Room of the New York Public Library, in the James D. Smillie collection, a $3 proof note of this same bank with the same portrait, but with the imprint of Rawdon, Wright, Hatch & Co. Thus we have evidence that this firm acquired some of the former customers of Durand, Perkins & Co., as well as some of their dies.

2. In the book "Edsons in England and America, and Genealogy of the Edsons," by Jarvis Bonesteel Edson, published in 1903, there appears on page 353 the following:

> "Tracy Robinson Edson, the elder brother of Clement Masillon Edson, began his successful business career in the City of New York in 1832, where, on the first of March, that year, he conjointly with Freeman Rawdon and George Whitfield Hatch, severally of that city, and Ralph Rawdon, 'Ashel' Clark, and 'Neziah' Wright, severally of Albany, N. Y., effected the organization of a partnership of the bank-note engraving firms of Rawdon, Clark & Company, and Rawdon, Wright, Hatch & Company; the first-named firm to conduct the business in the City of Albany at 55 State Street, and the second, at 35 Merchants' Exchange Building, in Wall Street, in New York City. From 1835 to 1847, Tracy Robinson Edson of the firm of Rawdon, Wright, Hatch & Company, resided in New Orleans. Louisiana, in charge of its business in that city."

In a footnote it is stated that "the original instrument in Tracy Robinson Edson's own handwriting, bearing the signatures of the members of the two firms, is still in the possession of one of the descendants of Charles Toppan of New York City."

From the above date of March 1, 1832, it is seen that the two firms Rawdon, Wright, Hatch & Co. and Durand, Perkins & Co. could not have existed simultaneously for more than three or four months, if at all.

3. There has been reported a $10 note of the Merchants' and Planters' Bank of Magnolia, Florida, with the 5c Franklin head and the imprint of Rawdon, Wright, Hatch & Co., having the year date 1832; but we have no record of the month and day. This issue may therefore prove to be the earliest usage of the Franklin die by Rawdon, Wright, Hatch & Co.

4. In the *New York Daily Advertiser* for March 20, 1832, and continuing until July 18, 1832, there appeared an advertisement of Sniffen and Asten, Auctioneers, offering at *private sale* the following items:

> "1 Copper Plate Printing Press, 20 inch Roller, Durand, Perkins & Co.'s patent; 2 setts Navarino Hat Plates, and 1 sett Paper Molds."

Other items were also listed from time to time, some for sale *at auction,* and some for private sale. This advertisement would indicate that all the properties of Durand, Perkins & Co., including printing equipment as well as dies, were disposed of privately, and not at a bankrupt auction sale.

In the published records of early United States patents there is listed for C. Durand, May 22, 1828, a patent for a copper-plate printing press. However, no copy of the patent is available, and all other records of it in the Patent Office have been lost or destroyed.

Perforations

Die Basler Taube, Basel, for January and February, 1946, has a continued article, Die Perforation unserer Postwertzeichen," by Von H. Gaudard. It discusses various methods of perforating stamps and is excellently illustrated, showing the different kinds of perforating machines, etc.

Five Cents, 1847, Plate Proofs

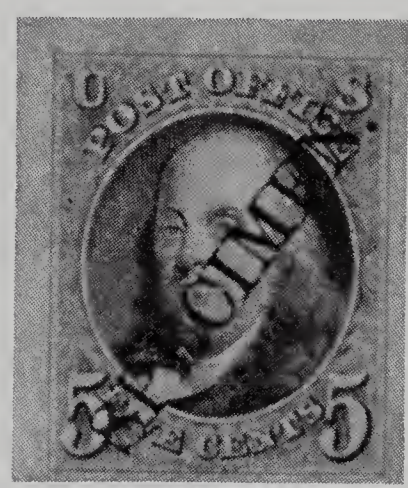
By Karl Burroughs

This article illustrates twelve blocks of five cents 1847 plate proofs over 110 positions are shown, of which fifty odd have been plated.

All five cents, 1847, plate proofs are original proofs which may have come from six sheets. They were printed in three colors brown, black and orange also in the same colors overprinted "SPECIMEN." The shades of the brown and the orange proofs vary but no duplication of plate positions has been found in proofs, or "SPECIMEN" proofs, of the same color. The conditions which may have caused the shade variations are fading with age, soaking to remove the cardboard backing or to clean them and possibly poorly mixed brown ink. More overprinted proofs exist than plain proofs and blocks of proofs without the overprint are very rare.

The proofs were printed before the plate was used, or at least before it was used to any extent. The plating data to be found on the proofs consists of those minor varieties which have been found on stamps, together with numerous fine scratches and dots which the plate acquired in the process of transfer. Few frame lines were recut, so except as they have breaks the frame lines are of little help in plating. The number of plate proofs in the collections of philatelists is estimated to be about three hundred and they are insufficient for the complete reconstruction of the plate. No key block from the right pane is known to exist.

Plating Proof Positions in the Left Pane



Brown "SPECIMEN" Proof. No. 1 L

No. 1 L has no position dot in the left trefoil but it has a short dash on the left frame line about opposite the base of the letter "U". On the cut this left frame mark is barely visible and at best can only be seen as a dot. No other position on the plate has this left frame line mark, but it occurs on all die proofs.

The large die proof shows the dash on the left frame clearly. Damage to the original die before it was hardened is the most probable explanation of this trivial defect. The die also had two other marks not part of the design which are sometimes mistaken for plating marks viz. a curved line in the flag to the left numeral "5" that can be seen in the cut and a vertical dash in the lower margin beneath the letter "W" of the imprint which does not show on the cut. These marks may occur on proofs or stamps.

Courtesy of Edson J. Fifield

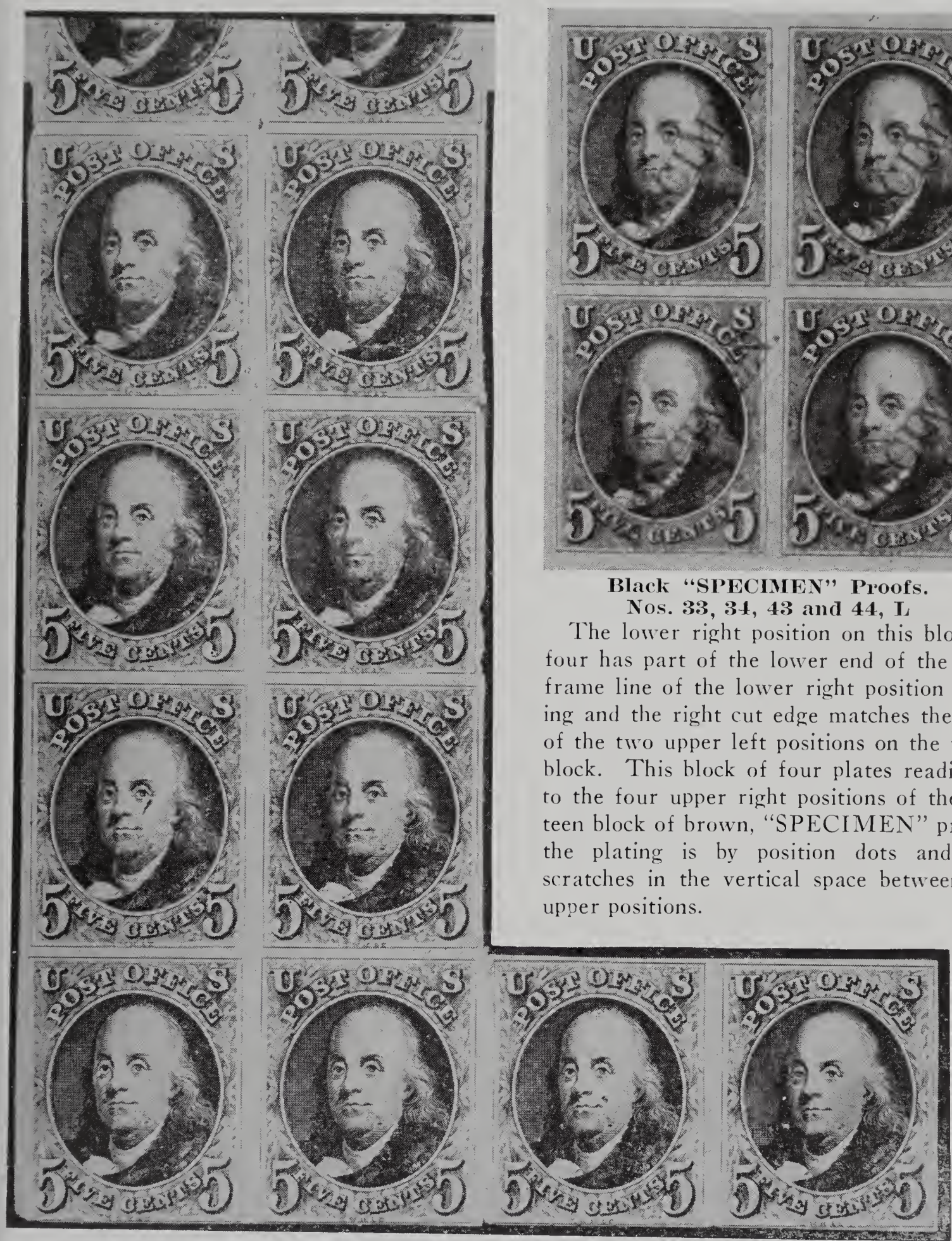
Brown Block of 16 "SPECIMEN" Proofs

The first vertical row on this block is without guide dots and the lowest position in the first row has a distinct plating mark near the top of the stem of the right numeral "5". The plate Nos. are 31, 32, 33, 34, 41, 42, 43, 44, 51, 52, 53, 54, 61, 62, 63 and 64.

It is the largest known block of brown proofs.

Black "SPECIMEN" Proofs.
Nos. 33, 34, 43 and 44, L

The lower right position on this block of four has part of the lower end of the right frame line of the lower right position missing and the right cut edge matches the edge of the two upper left positions on the thirty block. This block of four plates readily on to the four upper right positions of the sixteen block of brown, "SPECIMEN" proofs, the plating is by position dots and fine scratches in the vertical space between the upper positions.



Courtesy F. A. Hollowbush

Block of 10 Black "SPECIMEN" Proofs (overprint faded)

This block has ten complete positions of which four are from a first vertical row. The next to the lowest position in the left vertical row has the marked right numeral "5" which appears on the lower left position of the block of brown "SPECIMEN" proofs. These two blocks overlap and combined there are twenty positions the plate numbers of the ten block are 41, 42, 51, 52, 61, 62, 71, 72, 73, and 74 L. The block also has portions of Nos. 31 and 32 L.

Black Proofs.

Nos. 9, 10, 19, 20, 29 and 30 L

This block of six has sheet margins at the top and right and the three left subjects are dot in "S" positions. There is no overlap onto the thirty block but together the two blocks have eight of the ten positions in the ninth and tenth vertical rows.

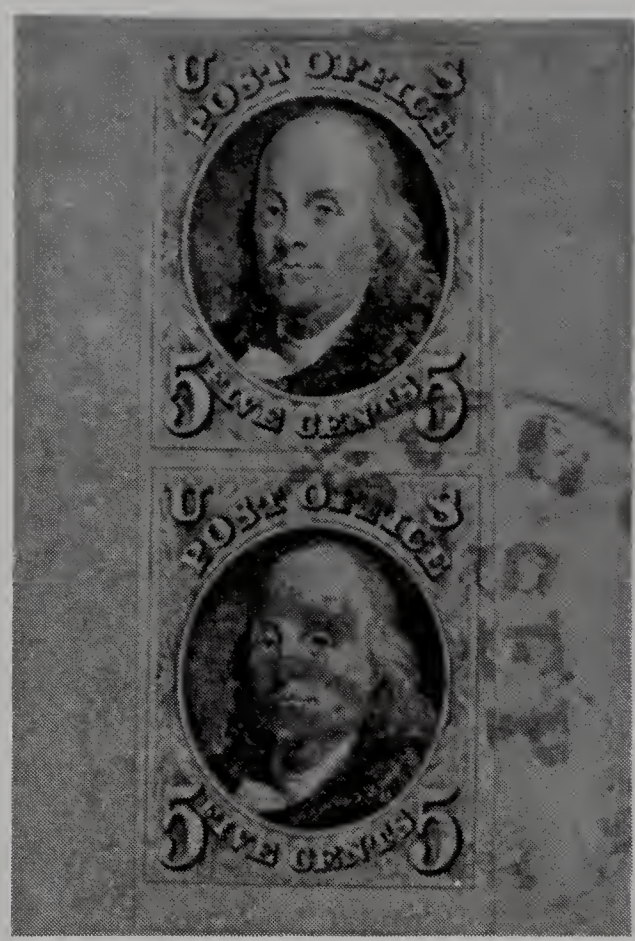
Part of Block of 30 on Page 81

This block of thirty does not have sheet margin at the right but was found to come from the fifth to tenth vertical rows by plating the positions in the right vertical row of the block against stamps with sheet margins at the right. The positions in the next to the right

Black Block of 30 "SPECIMEN" Proofs

vertical row are all the dot in "S" of "U. S." variety. This block was formerly part of a block of fifty, five horizontal rows, when the thirty block was cut away part of the lower end of the right frame line of the position to the left of the second row down was snipped off so it remained on the left margin of the thirty block.

Combining these four blocks we obtain a reconstruction of five complete horizontal rows.

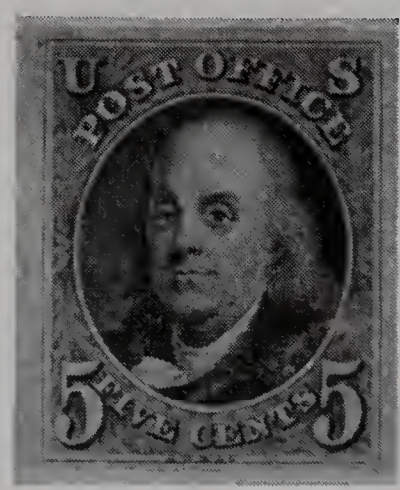


Dot in "S" Stamps. Nos. 89 L and 99 L

This vertical pair of stamps is illustrated to complete the dot in "S" vertical row as the corresponding proofs are not known, No. 89 L is easily distinguished from all other positions on the plate as it has a position dot in the central lobe of the trefoil and another dot in the lower lobe of the trefoil. The lower dot is peculiar to this position.

This pair of stamps definitely fixes the vertical position of the preceding blocks and the pane was determined by plating tenth row proofs against stamps with sheet margin at the right. Accordingly the plate numbers of the assembled blocks are 9, 10, 19, 20, 29-80 fifty-four positions in the left pane. One of these positions No. 65 L is a minor double transfer in the ball of the left numeral "5".

Using these proofs as a guide most of the positions have been plated from stamps in pairs and probably all could be plated if pairs of stamps for the whole area were to be had. The ninth and tenth row positions on these proof blocks can be plated against single stamps. The reconstruction was checked by stamp items that tied the blocks together, and this for some time seemed to be the only means of plating the large blocks as the corner block of six was the last item to turn up.



Courtesy of Dr. Clarence W. Brazer

Black Proof, No. 81 L

This proof has no position dot but has two small dots in the left margin a little below the centre which are characteristic of No. 81 L.

Some Other Known Proofs

The following items have not been plated although it might be possible to plate some of them if overlapping proofs were found and some of the blocks may have already been plated by others.

Black Proof Block of Eight

This block of eight is the largest block of black proofs now known to exist. The upper right subject is a minor variety, dot below the letter "E" of the imprint. The variety was mentioned by Dr. Carroll Chase in the *Philatelic Gazette,* 1916; while on stamps the dot is readily seen it has not been cataloged as a minor variety, and may not have attracted the attention of many collectors. Stamps from this position are quite scarce. Given enough material this block could be extended, as all corner positions have plating marks but they are too fine to show on the cut.

Courtesy of Dr. Clarence W. Brazer

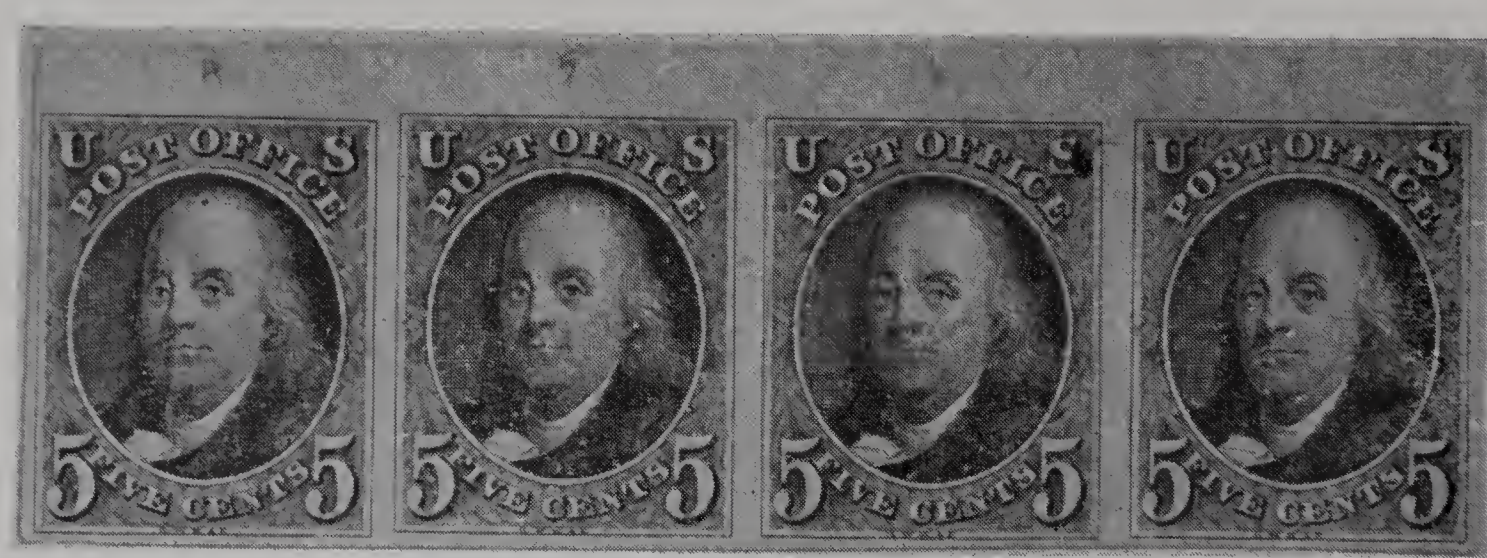
Black Pair of "SPECIMEN" Proofs

A pair of black "SPECIMEN" proofs, the right hand position plates onto the lower left position of the preceding eight block thus extending that block one position to the left.

Courtesy of Dr. Clarence W. Brazer

Black Block of Four "SPECIMEN" Proofs

A black block of four whose peculiar feature is a mark in the left leg of the letter "U" on the lower left position. About one quarter of the way down the left leg of the "U" is a horizontal, threadlike mark. It is not certain that this mark is constant. Stamps show a variety of marks in the left leg of "U" some are higher up while others are down near the base of the left leg of the "U".

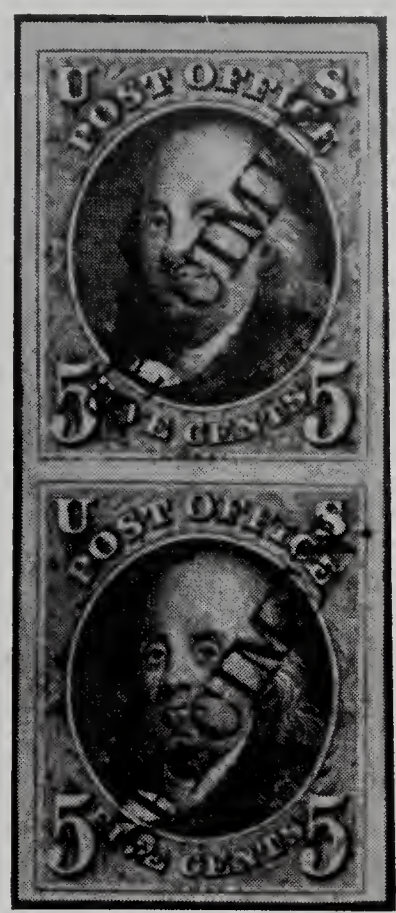


Courtesy of Edson J. Fifield

Top Row Strip of Four Black Proofs

This strip of four has the guide dots doubled on both end positions which would be of help in trying to plate the item. The strip has the pencil notations 4, 5, 6, 7 in the upper margin which indicates that the positions were plated by some former owner from material which the writer has not seen.

This vertical pair has top sheet margin and the upper position has two position dots. The location of the two dots is the same as those on the position at the right of the four strip shown on the preceding cut. While the probability that these two positions are the same is good, it has not been definitely proven that they are the same.



Courtesy F. A. Hollowbush

Vertical Pair of Brown "SPECIMEN" Proofs

Courtesy F. A. Hollowbush

Block of 6 Orange "SPECIMEN" Proofs

The left positions on this block are without guide dots hence the block is from the left edge of a pane.

Block of Six Orange "SPECIMEN" Proofs

Save for a dot in the top margin of the lower right position, this item has no plating marks. Otherwise the entries are quite uniform which tend to make it a rather difficult item to plate.

Orange Block of Four "SPECIMEN" Proofs

This block of four comes from the left side of one of the panes as the left position have no position dots. It is lacking in plating marks.

Courtesy of Dr. Clarence W. Brazer

Brown Block of Four "SPECIMEN" Proofs

The block of four has but little plating detail.

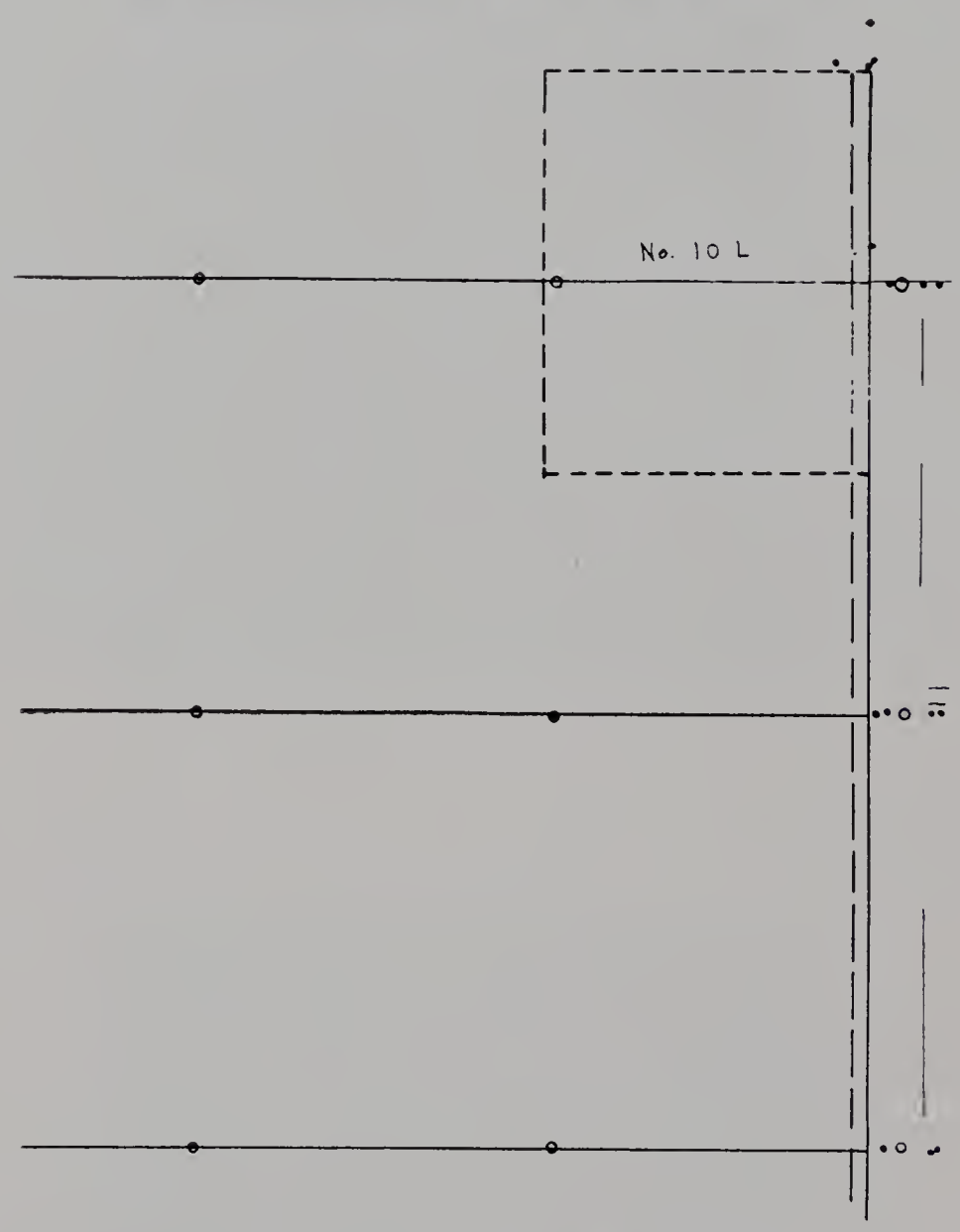
Courtesy of A. E. Guenther

Orange Block of Four "SPECIMEN" Proofs

The upper right position has two small distinct dots in the right margin opposite the letter "S" which are plating marks and the lower right position has two blurs on the first oak leaf over the right trefoil. These or similar blurs occur on some proofs so far they have not been checked as constant.

In addition to the proofs here illustrated there are at least five other blocks not available for use in this article. There is a block of eight and four blocks of four. The present whereabouts of some of these five blocks is not known.

Portion of Plate Layout



A Sketch of a Portion of the Plate Layout for the Left Pane

There were ten horizontal layout lines which were the centre lines for the ten horizontal rows of stamps and one vertical line at the right edge of the left pane. The position dots for entering the relief were located on the horizontal lines spaced about 20 mm. apart. The dots for the tenth vertical row position were in the gutter 2 mm. from the right frame lines. The dots for the other rows fell just to the right of the left frame lines of all positions except those in the first vertical rows whose dots come on the positions in the second vertical rows. The frame lines of No. 10 L are indicated on the sketch. All position dots are drawn as circles. The five cents plate differs from the ten cents plate in that none of the horizontal layout lines on the five cents plate were doubled.

The vertical dash line 1 mm. to the left of the right frame lines, and the dots in the gutter 2 mm. to the right of this dash line, are from a preliminary layout which was not used. The dots are plain on both stamps and proofs but the corresponding vertical line is very incomplete even on the proofs. Dots for the other vertical rows of this preliminary layout would have fallen in the spaces between positions, but none appear. This preliminary layout would have extended the left pane 1 mm. to the right moving the designs so far to the right may have interfered with entering the relief or have prevented fastening the plate securely in the press.

The remains of a vertical line can be seen in the gutter 3 mm. to the right of the vertical layout line. The width of the gutter varied, with the irregularities of the vertical align-

ment of the positions, in the first vertical row of the right pane and the tenth vertical row of the left pane, but was about 7 mm. wide. This broken vertical line is not exactly in the center of the gutter and its purpose is uncertain but it may be part of a construction line inscribed on the plate to divide the plate when they began to make the layout. No doubt much of the line has been removed by burnishing and it may have been drawn from the dot in the gutter to the right of the corner of No. 10 L.

A bit to the right of this construction line is a vertical series of minute dots in horizontal pairs and in line with the horizontal layout lines. They may have been spacing dots for the horizontal lines which were doubled when they checked the spacing.

The upper horizontal line extends into the gutter to a point a little to the right of the upper dots of this series. The two horizontal lines next below did not enter the gutter when the proofs were printed although it would seem probable that they may have been drawn but burnished away before the plate went to press.

Plate Entry

On the plate, as laid out, the position dots lay to the left of the position to be entered, therefore entry must have begun with the first vertical row of the left pane. The first entry could have been made at either No. 1 L or 91 L. Since No. 1 L has the same left frame line as that on the die proofs it is most probable that No. 1 L was the first position entered. After the position had been entered, it is probable that inspection of the entry showed the defective left frame line and the piece of metal causing it was removed from the relief. All succeeding entries were made with the corrected relief. The order of entry was No. 1 L to No. 91 L and so on across the plate.

After No. 98 L was entered some gritty substance became attached to the relief which caused the dot, or blob, in the letter "S" of "U. S." on all positions in the ninth vertical row. The substance was removed or perhaps fell off before No. 10 L was rocked in. There was an irregular tendency for the dot to increase in depth as entry progressed down the row and dots from the lower positions on the row were deeper than those on positions at the top of the row. In their present condition the black proofs may not show the dots as well as do the brown or the orange proofs hence the black proofs might lead to misleading conclusions as to the depth of the dots.

The foreign substance which adhered to the relief was hard enough to cut the plate, yet too tough to crumble readily, so it built up on the relief. In rolling steel plates accretions may sometimes increase in size on the roll producing a series of pits in the sheet which increase progressively, and the dot in "S" series appears to be of an analogous nature. Elliott Perry discovered two series of repeating marks on the right pane of the ten cents plate, one series in the sixth and seventh vertical rows and one in the ninth vertical row. Progressive marks are unusual on United States stamps, in the case of the 1847 issue, there may have been some defect in the head of the transfer press, or in the way the press was operated which caused dirt to fall on the roll.

The five cents plate had alignment errors in both the horizontal and vertical rows. There are also positions with two position dots and one, No. 69 L, has three dots. Often the position dots were above or below the centre line. These variations indicate that the operator had difficulty in locating the position pin accurately. On the New York Postmasters plate and on plates of the 1861 and 1870 issues the position dot is located 4½ to 5 mm. from the right frame lines instead of the 2 mm. found on the 1847 plates. This 2 mm. distance brought the position pin so close to the relief roll that accurate entry must have been difficult and may have caused some part of the alignment errors. Then there are positions where it looks as though the position pin clamp might have slipped on the relief roll arbor, or moved around it, causing displacements from the correct position.

Rawdon, Wright, Hatch & Edson did a somewhat better job of entering the New York Postmasters plate, but neither the New York nor the 1847 plates are as uniformly entered as the POMEROYS LETTER EXPRESS plate made by John E. Gavit, Albany, N. Y. in 1844. Gavit did not use the single dot layout method but he made a plate whose alignment was excellent. This indicates that in 1847 the state of the art would have made it possible to have entered the plate more precisely.

The Double Transfers

Obviously proofs printed from a new plate cannot supply information as to repairs which may have been made to the plate subsequently. The "A" and "B" double transfers, in the Scott U. S. catalogue, must have occurred as proofs; while they have not been seen, proofs from these positions may exist.

Rawdon, Wright, Hatch & Edson issued sales circulars in 1853 and 1854 both of which mention retouching worn plates. Retouching has been defined by others as an etching process, but it is certain that in the case of soft steel plates repairs were frequently made by re-entering the plate on those positions which were defective. Such Rawdon, Wright, Hatch & Edson correspondence as has been published states that they proposed to make steel plates for the 1847 issue and to keep them in repair, and later correspondence implies that they did use soft steel for the plates.

The printings of the five cents stamp show that in 1849 and the early part of 1850 the plate was in such condition that very poor impressions were printed. Late in 1850 there was a decided improvement, much sharper impressions which are to some extent in shades that are peculiar to the late printings of the stamp. Nos. 1 L, 9 L, 10 L, 69 L, 89 L and 10 R have been seen on 1851 covers in these characteristic shades. One cover with a date in May 1851 was franked with a stamp No. 1 L in the so called orange shade. Certain positions appear to have had the frame lines deepened as these stamps are rough to the touch. The lines on some of these stamps lack the sharp edges found on stamps from the early printings. The condition of the plate was improved at some date in 1850 and the most probable explanation is re-entry of the plate.

Re-entry was the common method of repairing soft, steel plates although it is sometimes described as retouching. John N. Luff states as to the twenty-four cents plate, No. 6, of the 1861 issue: "A few slight retouches may be found on some of the twenty-four cent stamps, but they probably indicate a late touching up of the plate, rather than alterations in the die." From plate proofs we know that the twenty-four cents plate was re-entered probably in 1864. No marked double transfers resulted and it is only from the plate proofs made after re-entry that we can be sure that the plate was re-entered.

The five cents, 1847 plate could have been re-entered as easily as the twenty-four cents, 1861, plate because the rectangular frame of the five cents stamp tends to make registry of the relief more certain. There should have been no great difficulty in registering the five cents relief by feeling or settling the relief into the plate. Some double transfers may have occurred, probably not many. The rare "C" and "D" double transfers of the Scott's U. S. catalogue may have come from this re-entry, or it may be that either of them may be due to erasures on the original plate where portions of lines were burnished over that later opened up.

Conditions which may have made the five cents plate liable to repairs are a frame with fine, delicate lines easily clogged; an ink, whose pigment was composed of decomposed iron minerals with traces of sand and clay present and intermittent use of the plate.

The fine lines of the design must have required careful cleaning to keep them clear of particles of dried ink, wiping chalk and dirt. The brown ink compared with black inks was probably a coarser mixture which tended to stick in the engraved lines and may have been abrasive in character.

From July, 1847 to December, 1850 the deliveries were around 3,000,000 stamps, 15,000 impressions. This indicates that in more than three years the plate needed only have been in use about five or six months. In the first issue of this JOURNAL the writer described the deterioration of steel plates in storage and the reconditioning of some of the 1861 issue plates by re-entry. The possibility of such storage deterioration existed in the case of the five cents 1847 plate. The cumulative effect of these conditions may have so damaged the plate that it could only be restored by re-entry.

Considering these conditions detrimental to the plate and the known late uses of stamps from the plate it appears reasonably certain that all the five cents 1847 stamps were printed from one soft, steel plate which was re-entered in 1850.

U. S. XX Century

Essay Designs, Models and Proofs

By Sol Glass

(Continued from Journal 13, Page 20)

Eightieth Anniversary of Pony Express Issue

Issued—April 3, 1940

894 E—Pony Express Rider

No rejected Designs
Designer—W. A. Roach
Engravers—Vignette—C. A. Brooks
Lettering—J. S. Edmondson
Design Essayed—February 28, 1940 to James A. Farley, P.M.G.
Model Approved—March 8, 1940 by James A. Farley, P.M.G.
Die Proof Approved—March 14, 1940 by Ambrose O'Connell, Actg. P.M.G.

Source of Design

An original wash drawing by W. A. Roach. The wash drawing of the Saddle was made in accordance with saddle appearing in book entitled "The Pony Express," by Arthur Chapman, Page 86, published by G. P. Putnam's Sons, New York, 1932. The saddle was designed under the direction of W. A. Cates, Pony Express Rider.

Fiftieth Anniversary of Pan American Union

Issued—April 14, 1940

895 E—Three Graces

No rejected Designs
Designer—W. A. Roach
Engraver—Vignette—C. T. Arlt
Lettering—J. T. Vail
Design Essayed—January 16, 1940 to James A. Farley, P.M.G.
Model Approved—January 19, 1940 by James A. Farley, P.M.G.
Die Proof Approved—March 8, 1940 by James A. Farley, P.M.G.

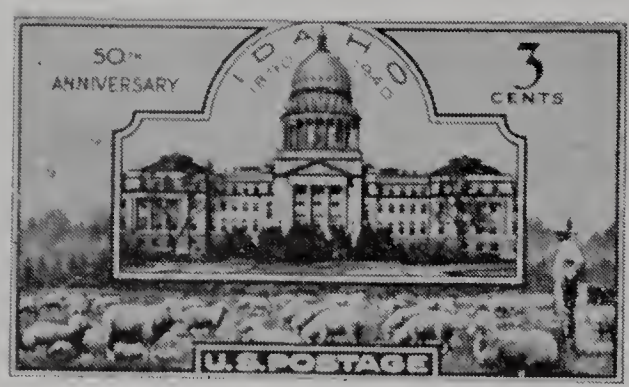
Source of Design

Retouched photograph of a section from the painting, Allegory of Spring, by Sandro Botticelli. Lettering designed from plate model of the 14th Century Text, "Times Art of Illuminating." Original preserved in South Kensington Museum.

Fiftieth Anniversary of Statehood of Idaho

Issued—July 3, 1940

896E-A—Rejected Essay "State Seal"



896E-B—Rejected Essay "State Capitol" 896E-C—Accepted Essay "State Capitol"

Two rejected Designs
Designer—W. K. Schrage
Engravers—Vignette—J. R. Lowe
Lettering—J. S. Edmondson
Designs Essayed—January 31, 1940 to James A. Farley, P.M.G.
April 11, 1940 to James A. Farley, P.M.G.
April 16, 1940 to James A. Farley, P.M.G.
Model Approved—April 17, 1940 by James A. Farley, P.M.G.
Die Proof Approved—June 10, 1940 by James A. Farley, P.M.G.

Source of Design

Photograph of State Capitol by Williams' Photo Service, Boise, Idaho.

Fiftieth Anniversary of Statehood of Wyoming

Issued—July 10, 1940

897E—"State Seal"

No Rejected Designs
Designer—Alvin R. Meissner
Engravers—Vignette—C. A. Brooks
Lettering—E. H. Helmuth
Design Essayed—January 17, 1940 to James A. Farley, P.M.G.
Model Approved—February 1, 1940 by James A. Farley, P.M.G.
Die Proof Approved—April 17, 1940 by James A. Farley, P.M.G. (O. K., F. D. R.)

Source of Design

Engraving of State Seal of Wyoming by the Bureau of Engraving and Printing. Origin of the material used for engraving the State Seal of Wyoming is unknown.

Coronado Cuarto Centennial Issue

Issued—September 7, 1940

898E-A—Coronado and His Captains, Rejected Essay. 898E-B—Accepted Model.

1—Rejected Design
Designer—Victor S. McCloskey, Jr.
Engravers—Vignette—C. A. Brooks
Ornamental—C. A. Brooks
Lettering & Frame—J. S. Edmondson
Designs Essayed—June 11, 1940 to James A. Farley, P.M.G.
Model Approved—June 19, 1940 by James A. Farley, P.M.G.
Die Proof Approved—August 2, 1940 by James A. Farley, P.M.G.

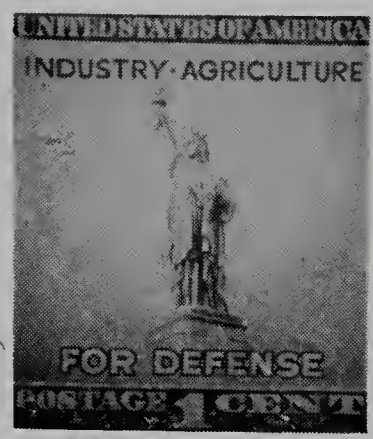
see p. 97

Source of Design

Photograph of painting by Gerald Cassidy of Sante Fe, New Mexico. The device appearing on the shield in the upper right corner was taken from the Coronado Coat of Arms. Photographs of the painting and Coat of Arms were taken from a book entitled: "Coronado and Quivira" by Paul A. Jones. Book obtained from the Library of Congress.

National Defense Issue

Issued—October 16, 1940



899E—1-cent Statue of Liberty

No rejected Designs
Designer—W. A. Roach
Engravers—Vignette—C. T. Arlt
Lettering—W. B. Wells, J. T. Vail
Single line frame with panel top and bottom—W. B. Wells, J. T. Vail
Design essayed—August 30, 1940 to Frank C. Walker, P. M. G.
Model approved—September 12, 1940 by Frank C. Walker, P.M.G. (O. K. F. D. R.)
Die proof approved—September 25, 1940 by Frank C. Walker, P.M.G.

Source of Design

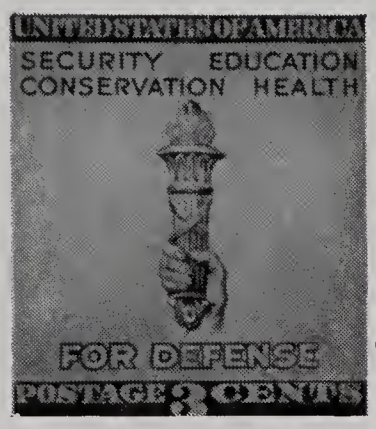
Pencil sketch submitted by the Post Office Department to the Bureau of Engraving and Printing. (It is said that the sketches were made by President Franklin D. Roosevelt) The origin of the photograph of the Statue of Liberty is unknown.

900E—2-cents Anti-aircraft Gun

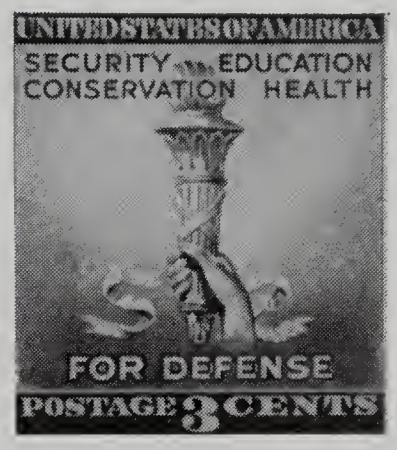
No rejected design
Designer—W. A. Roach
Engravers—Vignette—H. R. Rollins
Lettering—W. B. Wells
Single line frame with panel top and bottom—W. B. Wells
Design essayed—August 30, 1940 to Frank C. Walker, P.M.G.
Model approved—September 12, 1940 by Frank C. Walker, P.M.G. (O. K. F. D. R.)
Die proof approved—September 25, 1940 by Frank C. Walker, P.M.G.

Source of Design

Pencil sketch submitted by the Post Office Department. Photograph of 90 millimeter gun furnished by the War Department.



901E-A—Rejected Essay Torch of Enlightenment



901E-B—Accepted Essay Torch of Enlightenment

1—rejected design
Designer—W. A. Roach
Engravers—Vignette—J. R. Lowe
Lettering and single line frame with panel top and bottom—E. H. Hellmuth
1st design essayed—August 30, 1940 to Frank C. Walker, P.M.G.
2nd design essayed—September 11, 1940 to Frank C. Walker, P.M.G.
Model approved—September 12, 1940 by Frank C. Walker, P.M.G.
Die proof approved—September 25, 1940 by Frank C. Walker, P.M.G.

Source of Design

A wash drawing by W. A. Roach, based upon a sketch furnished by the Post Office Department, Washington, D. C. (An imaginative torch).

75th Anniversary of 13th Amendment to the Constitution

Issued—October 20, 1940

901E-A—Rejected Essay Emancipation Statue

902E-B—Accepted Essay Emancipation Statue

1—Rejected design
Designer—W. A. Roach
Engravers—Vignette—C. T. Arlt
Lettering and plain outline frame with panel at bottom—J. T. Vail
Designs essayed—September 27, 1940 to Frank C. Walker, P.M.G.
Model approved—September 28, 1940 by Frank C. Walker, P.M.G.
Die proof approved—October 10, 1940 by Frank C. Walker, P.M.G.

Source of Design

Photographic reproduction of "Emancipation Statue" located in Lincoln Park, Washington, D. C.

150th Anniversary of Statehood of Vermont

Issued—March 4, 1941

903E-A—Rejected Essay—13 stars on a rectangular dark field encircling a 14th star in center.

This design was originally suggested by the Vermont Historical Society. Drawing made by Payson R. Weber from a coin minted in 1785 issued by Vermont when it was an independent state.

903E-B—Rejected Essay
Vermont Landscape

903E-C—Rejected Essay
Vermont Landscape With Shield

903E-D—Rejected Essay
Vermont State Capitol

903E-E—Rejected Essay
Vermont State Capitol

903E-F—Accepted Essay—Vermont State Capitol with shield

5—rejected designs
Designer—Alvin R. Meissner
Engravers—Vignette—C. T. Arlt
Lettering and Frame—J. T. Vail
Designs essayed—February 4 and 10, 1941 to Frank C. Walker, P.M.G.
Model approved—February 10, 1941 by Frank C. Walker, P.M.G.
Die proof approved—February 13, 1941 by Frank C. Walker, P.M.G.

Source of Design

Photograph of Vermont State Capitol furnished by the National Geographic Society.

150th Anniversary of Statehood of Kentucky

Issued—June 1, 1942

904E-A—Rejected Essay
Daniel Boone & Frontiersmen

904E-B—Accepted Essay
Daniel Boone & Frontiersmen

1—rejected design
Designer—W. A. Roach
Engravers—Vignette—C. A. Brooks
Lettering, Numerals and Frame—A. W. Christensen
Designs essayed—April 27 and May 6, 1942 to Frank C. Walker, P.M.G.
Model approved—May 14, 1942 by Frank C. Walker, P.M.G.
Die proof approved—May 19, 1942 by Frank C. Walker, P.M.G.

Source of Design

Photograph of a mural of Daniel Boone by Gilbert White, in the State Capitol at Frankfort, Ky.

(To be continued.)

Review of Publications

Berner Briefmarken-Zeitung, Berne, March, 1944, p. 37, has a short illustrated article entitled "Schweiz: Libertas-Probedrucke," on the Switzerland 1879 essays, more fully covered in the current articles by George W. Caldwell in the E. P. JOURNAL. We have not noticed that Mr. Caldwell's articles have been reviewed by this magazine.

Essays & Proofs of Cape Triangulars
Two Further Comments

Dr. Moseley's letter in the Essay Proof Journal of January, 1947, deals with two matters: (1) the presumed 1932 printing in black from the Woodblock plates, and (2) the presumed 1932 printing in black from the Woodblock dies. I deal with the first of these.

The presentation of two sheets in black, proofs from the Woodblock plates, by Dr. Gill, Director of the South African Museum to a local collector in 1932 is definitely reported in my article in the *S. P. A. Journal* to which Dr. Moseley makes such needlessly slighting reference. Evidence given in that article indicates that the 1932 presentation sheets were left-overs from the 1927 printing. I have lodged copies of this evidence in full in the hands of the Secretary of the Essay Proof Society. The key fact, mentioned in my article in the excellent journal which Dr. Moseley has ignored, is that the 1d sheet in question, now lodged in the British Museum, shows that it was pulled *before stereo No. 7 came loose.* That happened during the 1927 printings. Thus part of the 1927 printings and all later proofs too, show the stereo replaced. The replacement is shown by a changed position of stereo No. 7 of row 2 in relation to those adjacent to it—very close to No. 8 of Row 3.

Mr. L. B. Goldschmidt of Cape Town definitely informs me that the British Museum's sheet, formerly Dr. Moseley's, shows stereo No. 7 of Row 2 in the pre-1927 position.

Nobody denies that Dr. Gill of the Museum believed that a special printing was made in 1932; nor can anyone reasonably doubt that he was mistaken. Clearly the 1927 instruction to "destroy all waste" in the printing, was taken to mean to destroy *spoiled sheets only.* But the instructions were really to print only two sheets of each value and destroy all in excess of these two, whether spoiled or good.

A. Jurgens

Cape Town, Feb. 12, 1947.

As authors of the article on Cape Triangular proofs to which Dr. Moseley refers in his letter in the January 1947 Essay Proof Journal, we state that we were well aware of Dr. Moseley's claim to have been the recipient of a special 1932 printing from the Cape Woodblock plates, when we wrote that article. Unlike Dr. Moseley, we have access to the *S. P. A. Journal,* that well and excellently edited official organ of the Society of Philatelic Americans, published in Chicago, Ill. We therefore knew, on the basis of the authoritative statement by Mr. Jurgens in his article, that no 1932 printing from the plates was made.

We are, however, without any information as to the die proofs which Dr. Moseley mentions. Their very existence has, as far as we know, never been put on record hitherto. Whether these were made in 1927 or in 1932 we cannot say. However, since the dies were out of their case in 1927, and were photographed for Mr. Allis's book, we think it most likely that these die proofs are a 1927 product also. We both have had enough administrative experience to know that subordinates who already have any item of material wanted by a superior, are not likely to take time and effort to manufacture new ones instead. Dr. Gill, naturally, assumed that the material for Dr. Moseley handed to him from the Museum print shop in February, 1932, had been specially made for the occasion. In fact, since the material had been delivered to him as ordered, he most naturally would not inquire whether it had been newly made.

The net result of Dr. Moseley's letter is, therefore, to add to our list of Woodblock die proofs: one each in black on thick yellowish wove paper, which we consider as 1927 productions in default of evidence to the contrary. Our correspondence with Mr. Jurgens indicates that quite likely Mr. le Roux, the Museum printer, made printings from the dies as well as the plates in 1927; but until such die proofs turned up we had considered such indications as pointed to their existence as too weak even to mention.

Henry A. Meyer
Stephen G. Rich

Evansville, Ind., and Verona, N. J., March 14, 1947.

Switzerland
Its Essays and Proofs

By George W. Caldwell, E. P. S. 318

(Continued from JOURNAL No. 13, Page 27.)

B. Postal Adhesives—Special

In this division of the monograph, we discuss those issues which have a function in addition to that of indicating the prepayment of a postal fee. Commemoratives, Memorials, Semi-Postals, and Propaganda stamps—all these lie within this category.

Whether to designate a stamp as special—or regular—in our use of that term, has long been a moot question; obviously, any answer must be arbitrary. Hence, for the purpose of this monograph, we define a special stamp as one for which no postal need existed. In other words, a stamp of similar denomination already was provided in the regular series. One might add, that the use of such special stamps is generally limited to a short period of time.

Commemorative Issues

Limited only by our definition of special issues, mentioned above, we adhere to the commonly accepted use of the term Commemorative, which defines such stamps as those which commemorate a person, or an event.

Generally speaking, the Swiss have followed a conservative policy in issuing commemorative stamps. The Universal Postal Union; the completion of the St. Gotthard railway—with its 9½ mile tunnel under the Alps, and providing an important transportation link between Central Europe and the Mediterranean; the 1932 Disarmament Conference; these and others which the reader will find listed in general stamp-catalogs, furnish an interesting field for the collector.

The Universal Postal Union—1900

The year 1900 marked the twenty-fifth anniversary of the founding of the Universal Postal Union, the most important forward-looking achievement in international postal relations.

As Bern was the birth-place of this Union, the Swiss Federal Council deemed it fitting to celebrate the occasion with appropriate ceremonies. A stamp, or series of stamps was an obvious requirement for such occasion. Hence, the Federal Council instructed the Postal Department to have such stamps manufactured. Also, it directed that these be intaglio printed, for it was desired that the stamps be of a tone in keeping with the importance of the event. The Postmaster General considered the time insufficient to produce intaglio plates. Nevertheless, the Council insisted—the Department acquiesced.

Frederick Florian of Paris intaglio-engraved the original master die on steel, using as his model, an essay by Eugen Grasset, also of Paris. The printing plates were electrotypes of 200 subjects arranged in quadrants of 50 subjects separated by gutters. Max Girardet of Bern was given the printing contract; the Sihl Mills supplied the paper—white wove, unwatermarked.

The haste required in meeting the delivery dead-line, resulted in a rather inferior product (Scotts design A 21): the lines of the design are somewhat coarse, and the stamps lack tone; plate defects are the rule, rather than the exception. So numerous are these defects—over 1000 have been identified—that Monsieur Neveu Balluet found sufficient material to write a brochure([36]) on the subject.

([36]) Monsieur Neveu Balluet—Etude sur le Timbre du Jubile de l'U.P.U., published by Zumstein & Co., Bern.

In view of the poor quality of these stamps, the Department ordered new plates to be made with greater care. Stamps printed from these new plates are usually referred to as "re-engraved." A more descriptive title would be "second printing," as the new plates were derived from the dies that were used in processing the first plates.

Stamps of this second printing are finer and much brighter in tone.

Essays of the design are not known to the author. However, impressions from the official die, complete except for the figure of value; and a "paste-up" model on which the figure of value was added to an impression from the master die, have been recorded.(4) Using our accepted definition, we refer to these as essays.

Die proofs and plate proofs are known in private ownership.

Essays

1900. Die Impressions—figure of value omitted—on artists' paper; imperforate.

No. 286. Black
No. 287. Green
No. 288. Red
No. 289. Blue

1900. Model Essay—die impression with figure of value added by "paste-up"; white paper without control mark; imperforate.

No. 290. 25 Centimes, black.

Proofs

1900. Die impressions on artists' paper, imperforate.

No. 291. 5 Centimes, green
No. 292. 10 Centimes, red.
No. 293. 25 Centimes, blue.

1900. Plate impressions on white cardboard.

No. 294. 10 Centimes, black (98 P-4)
No. 295. 25 Centimes, black (99 P-4)

Data of peculiar interest to the essay proof student, concerning the remaining Swiss Commemorative issues does not appear to be available; hence we defer their discussion, temporarily.

Semi-Postal Issues

By common consent, a Semi-Postal is a stamp sold by a government, at a price which includes, not only the postal fee, but a surtax. Usually this surtax money is donated to charity, civic, and cultural activities; and in some cases to finance governmental budgets other than those of the general postal-department expense. Beneficiaries of Swiss Semi-Postals are included in such groups.

The Pro Juventute Foundation

The most widely known of Switzerland's Semi-Postals are those commonly called "The Pro Juventutes." Less widely known, perhaps, are the facts concerning the origin and the basic purposes of the Pro Juventute Foundation, principal beneficiary of these stamps.

The words "pro juventute" are Latin, and mean "for, or on behalf of youth." These two Latin words express briefly, the basic purpose behind the Pro Juventute Foundation, whose interest includes the health, the education, and the general welfare of underprivileged children. It concerns itself also with the care and welfare of unwed mothers.

(4) Zumstein, E.—Handbuch uber die Briefmarken der Schweizerischen Eidgenossenschaft—Bern, 1924.

Pro Juventute was the brain-child of Dr. Carl Horber, Secretary of the Tuberculosis Commission of the City of Zurich. Dr. Horber was very much concerned over the spread of tuberculosis in his native land, and he proposed to do something about it. He recognized that the point of attack had to be the youth of the nation. Success in such venture obviously would require personnel and money, both in large measure. What better source for these requirements, thought Dr. Horber, than the 3000 or more Child-Welfare Societies already operating in Switzerland. These societies were independent of one another and duplication of effort was common. A consolidation of these would provide the necessary personnel and money; and it would add greatly to the efficiency of operation.

A review of his ideas with civic leaders and others in government circles, encouraged Horber to proceed with his plans. That he was successful is attested by the splendid work that has been accomplished by this outstanding charity organization.

Having brought his dream to fruition, Dr. Horber turned his attention to the matter of increasing the Foundation's revenue. He was aware of the use of Semi-Postal stamps for such purposes in other lands; also he had seen the successful sale of charity labels in his own country.

Fortified with such precedents, Dr. Horber approached the Postal Department with the view to having it issue, periodically, a semi-postal stamp for the benefit of Pro Juventute. Dr. Ludwig Forrer, administrator of the Department of Posts and Railroads, with whom he discussed the matter, appears to have been very much impressed. He is reported to have remarked: "This is a worthy cause; it shall be done."

Christmas season was selected as the best time for having these stamps on sale; thus, advantage could be taken of the spirit of giving that is so prevalent at that time. The remaining weeks in 1912—Pro Juventute Foundation came into being officially as of November 10, 1912—left insufficient time for negotiating the necessary agreement, and therefore, the first stamps did not appear until December 1, 1913. All was not lost for 1912, however; the Foundation prepared labels—without franking value—which were sold at 10 Centimes each; the Department cooperated in the sale.

Several of the provisions in the agreement, as finally approved, are of peculiar interest to essay proof students. For example, it provides that all essays be furnished by and at the expense of the Foundation. The remaining production steps are a responsibility of the Department. All essays, proofs, dies and plates are retained as property of the Department.

The sale of Pro Juventute stamps is conducted by both parties to the agreement, and, with but a minor exception, all revenue derived from the surtax reverts to the Foundation. From the very beginning, the Postal Department Employees Benefit Fund has participated, in a very small way, in such revenue. According to the latest information available to the author, this fund benefits to the extent of ¼ Centime per Pro Juventute stamp sold in post-offices.

Presumably, no essays are in private ownership; proofs do not appear to be plentiful—the author knows of only four which we list below.

Proofs

1918. Designed by Rudolph Munger of Bern. Typographed plate impressions; normal tri-colors, highly calendered, cream cardboard.

No. 296. 10 Centimes, red, yellow, black (B 10 P-4)
No. 297. 15 Centimes, violet, yellow, red, black (B 11 P-4)

1919. Designed by Rudolph Munger of Bern. Typographed plate impressions; normal tri-colors, white cardboard.

No. 298. 7½ Centimes, gray, red, black. (B 12 P-4)
No. 299. 15 Centimes, violet, red, black (B 14 P-4)

Bundesfeier

The Bundesfeier, or National Festival, celebrates the birthday of Switzerland as an independent nation. In that respect it is in the same category as Independence Day here in America.

Since 1938, the Department has issued, annually, semi-postal stamps in commemoration of that event. With but one exception, these have appeared on June 15, although the celebration takes place on August 1. The surtax revenue is given to charity and quasi-public organizations—a different one each year.

Essays and proofs of these stamps do not appear to have come into private ownership. Previously in this monograph, we mentioned the possibility that the first of these stamps might have been modeled after the Tell Chapel Essay.([37]) This is merely conjecture, for the composition is a popular one, a scene that no doubt has been photographed many times. Its use in tourist literature has been noted.

Further discussion of the Bundesfeier issue is deferred temporarily.

Miscellaneous Semi-Postals

In later years, other semi-postal stamps have been issued for the benefit of the Red Cross, the National Economy, and recently for the victims of World War II. Philatelic data concerning these are available, but essays and proofs do not appear to have come into private ownership. Hence, we defer further discussion, temporarily.

Propaganda Issues

For the purpose of this monograph, we define propaganda stamps, as those special stamps that were issued simply to influence public opinion.

Notwithstanding the vast amount of subject matter available, the Swiss did not make use of this device until after the outbreak of World War II. Switzerland is not self-contained, in an economic sense; international trade can truly be said to be its life-blood. Thus, finding itself hemmed in on all sides by warring nations, it became necessary to adopt extreme measures to increase domestic production—principally farm products—and to conserve available materials.

These two objectives were propagandized by means of two stamp issues; one carrying the theme of agriculture (Scott's design A86) appeared on March 21, 1941; the other, a three-design group (Scott's designs A88-A90) was placed on sale exactly one year later. This second group is very simple in design; it tells the people in a direct and forceful manner: "If you want to keep going, you must reclaim used materials."

Neither essays nor proofs appear to have come into private ownership. Hence we defer further treatment, temporarily.

(To be continued.)

Philatelic Ghosts

The *Stamp Collectors Fortnightly,* London, for August 31, 1946 has this title for its leading article by the Editor W. Dennis Way, who tells about many stamp size "stickers" that may be mistaken for stamps, and we suppose might also be thought as essays, though none is illustrated. The detailed descriptions should give collectors enough information to beware. Editor Way covers this world wide malodorant field from 1845 to 1900. As Great Britain does not place the nation's name upon its stamps, those "stickers" with the sovereign's portrait are more deceiving. Many of them were to advertise national and international exhibitions, the first being at Vienna in 1845.

([37]) See Journal No. 13, Page 24.

The New Bill to Sell U. S. Proofs

The bill introduced at the last session of Congress did not process before adjournment. Our member J. A. Singmaster reports that at his request, on March 31, 1947 Representative Ralph Gwinn re-introduced a similar bill in the present Eightieth Congress, First Session as H. R. 2859. This bill is endorsed by the Essay Proof Society and the Board believes that, if put in effect, it will greatly stimulate interest in proofs and make them available to all philatelists at reasonable cost. All who are interested are urged to write your Congressmen and Senators urging support of this bill. A vote by the Federation of Stamp Clubs showed a surprisingly large number of clubs who approve this bill. Many good reasons why this bill should pass have previously been published in JOURNALS No. 11, p. 152 and No. 13, p. 32. The text of this bill follows:

H. R. 2859

IN THE HOUSE OF REPRESENTATIVES

March 31, 1947

Mr. Gwinn of New York introduced the following bill; which was referred to the Committee on Post Office and Civil Service

A BILL

To regulate the sale of essays or proofs of postage stamps.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the Postmaster General is authorized to furnish and issue to the public at the Philatelic Agency of the Post Office Department full-size die proofs and plate proofs in approved design and color on white paper different from regulation stamp paper, of postage stamps, stamped envelopes, and postal cards issued during the calendar year of issue only, under such regulations as the Postmaster General may prescribe.

SEC. 2. The cost of manufacture of such die proofs and plate proofs shall be paid from the proceeds of such public sales, and prices shall be fixed at face value plus a service charge to be determined by the Postmaster General.

SEC. 3. An annual detailed account shall be kept and published in the annual report of the Postmaster General of all proofs printed, of all delivered to the Philatelic Agency of the Post Office Department, and of all proofs sold or destroyed by the Philatelic Agency. All profit accruing from the sale of proofs, after reserving a fund sufficient to cover the manufacture and sale costs, shall be paid into the general fund of the Post Office Department.

SEC. 4. All previous laws conflicting with the purpose of this Act shall, upon the passage hereof, be rendered null and void.

Centenary International Philatelic Exhibition

It has been learned that fully 25 percent of the more than seven hundred exhibitors for the Centenary Exhibition in New York from May 18 to 25 are foreign contributors. This is exclusive of the distinguished representation in the Court of Honor and the International Salon. There will be a number of Essay Proof exhibitions for which a special U. S. Class has been provided.

The Essay Proof Society will have a Lounge in the rear of the third floor where all our members may meet and rest on comfortable settees. There will also be a small exhibit case for JOURNALS, *etc.*

The largest number of foreign exhibitors are from Belgium and England, and the foreign cities in the lead according to the latest count are Brussels and Cairo.

Among the countries represented in Europe will be France, Germany, Italy, Sweden, Switzerland, and others. Africa and Asia are to be represented by Egypt, India, and many of the British Colonies. South America has Chile, Brazil, Argentina, Colombia, Paraguay, Uruguay, and Venezuela. North America has Canada, Newfoundland, Costa Rica, Cuba, the British Colonies, the United States, and others. This list is by no means complete.

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to the Editor.

Sissons and Wegg, Toronto Sale January 31, 1947

New Brunswick

1860	5c dark brown Connell plate proof on India paper, pair	11P3	52.50
	5c dark brown Connell plate proof on India on card Specimen	11P3Svr	16.00

Canada

1937	1c to 8c large die proofs, set of 6	231P1-236P1	300.00
	3c Coronation large die proof	237P1	150.00
1939	1c, 2c, 3c, Royal Visit large die proofs	246P1-248P1	600.00

Vahan Mozian Inc., New York Sale February 10, 1947

United States

1861	1c, 5c, 10c, 12c, 30c, 90c plate proofs on card (no 3c nor 24c)	63-76P4	10.50
1862	2c dull rose trial color plate proof on India paper	73TC3	9.50
	2c chalky blue trial color plate proof on India paper	73TC3	9.50
1851	3c black Franklin die essay on India paper, stamp size	33E-Caa	13.50
1863	5c Liberty in four colors and 10c Indian in three colors	75Ej-76aEc	15.00

Argentine

1863	5c black plate proof on thin card	7CP4	9.00
	5c blue commemorative die proof on card 7 x 10½″	91P1	17.50
1860	2p black Buenos Aires small trial color die proof on proof paper	11TC2	12.50

Austria

1850	1kr to 9kr large die proofs, 1870 printing, Set of 5	1P1 to 5P1	225.00
1858	2kr to 15kr large die proofs, 1870 printing, Set of 6	6P1 to 11P1	250.00
1851	6kr to 6kr Mercury Newspaper large die proofs, Set of 4	P1P1 to P4P1	135.00
1858	1kr blue, lilac embossed Newspaper large die proofs Set of 2	P5P1, P6P1	65.00
1861	1kr lilac, Newspaper large die proof, 1870 printing	P7P1	35.00
1863	1kr lilac, Newspaper large die proof, 1870 printing	P8P1	24.00

Lombardy-Venetia

1850	5c, 10c, 15c, 30c, 45c large die proofs, 1870 printing, Set of 5	1P1 to 6P1	200.00
1858	2s to 15s, large die proofs, 1870 printing, Set of 6	7P1 to 12P1	210.00

Belgium

1849	10c brown plate proof on wove paper, complete sheet of 100	1P5	570.00
	10c brown plate proof on wove paper, top margin in strip of 3	1P5	26.00
1850	40c black-brown plate proof on wove paper, complete sheet of 100	5P5	235.00

Canada

1857	½c black trial color plate proof on India paper SPECIMEN in red	8TC3-Svr	11.00
	7½c black trial color plate proof on India, SPECIMEN in red	9TC3-SAvr	19.00
1859	10c black-brown plate proof on India paper, SPECIMEN in red	16TC3S-Avr	15.00

Costa Rica

1862	½r blue plate proof on card, SPECIMEN in orange	1P4Sd	9.00
	½r orange, brown trial color plate proofs perforated	1TC6	8.00
	2r black trial color plate proof on India paper	2TC3	6.50
	2r scarlet, orange trial color, plate proofs on India paper	2P3, 2TC3	10.00

Dutch Indies

1892	2.50 gld trial color plate proofs in 17 bicolors on India paper	30TC3	31.00
	2.50 gld trial color plate proofs in 17 bicolors blocks of 4	30TC3	57.50

Uruguay

1866	5c blue plate proof on card, sheet of 50 plus 10 single varieties	30P4	60.00
	5c blue plate proof on card, block of 25 with 2 30e	30P4	28.00
	5c blue plate proof on card, reconstructed sheet of 50	30P4	62.50
	10c black trial color plate proof on card complete sheet of 50	31TC4	52.50
	15c black trial color plate proof on card complete sheet of 35	32TC4	41.00
	20c black trial color plate proof on card, block of 19	33TC4	23.00

Eugene N. Costales, New York Sale March 27, 1947

United States Essays

1851	black-blue Essay Master Die No. 14, Toppan, Carpenter & Co.	33E-Oe	10.50
1861-7	1c red cupon plate essay o. g. imperf. block of four	63E-Bf	38.00
1861	3c dark blue decalcomania on onion skin paper	65P5	11.25
	3c dull red on Francis patent green-blue paper o. g. perf. block of 12	65TC5	97.50
	3c dull red on Francis patent green-blue paper o. g. imperf. block of 12	65TC5	56.00
	24c violet on Francis patent green-blue paper o. g. imperf. block of 12	70TC5	117.50
1867	3c dark red (B) lithographed essay, imperf. Complete pane of 100	83E-Bc	60.00
	3c dim red (A) lithographed essay, imperf. Complete pane of 100	83E-Bc	60.00
	3c dark red (A) lithographed essay, perf. Complete pane of 100	83E-Bc	60.00
1864	3c gray Lowenberg patent essay, imperf. block of 4	85E-Eb	6.00
	3c orange Lowenberg patent essay, perf. 12, block of 4	85E-Ebb	16.50
	3c dull rose Lowenberg patent essay, imperf. vertical pair	85E-Eef	7.00
	3c gray Lowenberg "Fugitive Ink" on white wove with lines on back	85E-Eba	20.00
	3c dull brown signed Henry Lowenberg, perf. 12, strip of 3	85E-Ebb	21.00
	3c dull red Lowenberg patent essay on yellowish paper, perf. 12 pair	85E-Ebc	6.00
	3c carmine Lowenberg patent essay on yellowish paper, block of 4	85E-Ebc	25.00
	3c Prussian blue Lowenberg patent essay on thin wove paper, imperf block of 4	85E-Ed	6.25
	3c brown Lowenberg patent essay on thin card imperf. block of 4	85E-Ec	7.50
	3c scarlet Lowenberg patent essay on blue laid paper, blocks of 4 and 6	85E-Eg	28.00
	3c carmine Lowenberg patent essay on thin blue wove paper, block of 4	85E-Eh	7.00
	3c carmine Lowenberg patent essay on surface colored blue wove paper perf. block of 4	85E-Eha	14.50
1869	1c orange-brown plate essay imperf. block of 4 with top imprint	112E-Dc	21.00
	1c violet plate essay perf. and grilled	112E-De	10.00
	1c buff plate essay perf. and grilled block of 4, 2 without grill	112E-Dd,e	40.00
	1c rose plate essay perf. and grilled, perfs. in at bottom	112E-De	7.00
	2c dark violet plate essay perf. and grilled sheet margin block of 4	113E-De	17.00
	2c green plate essay perf. and grilled block of 4 with top imprint	113E-De	18.50
	2c green plate essay perf. and grilled block of 4 with bottom imprint	113E-De	19.00
	2c brown plate essay perf. and grilled block of 4	113E-De	18.50
	2c brown plate essay perf. and grilled block of 4 with top imprint	113E-De	18.50

	2c yellow plate essay perf. and grilled block of 4 with bottom imprint	113E-De	17.00
	2c orange plate essay perf. and grilled block of 4 with bottom imprint	113E-De	13.50
	3c brown-rose plate essay perf. grilled, o. g. Complete sheet of 150	114E-Ch	315.00
	5c black small die essay on cloudy bond paper	115aE-Ec	28.00
	5c buff plate essay imperf. o. g. Complete sheet of 150	115aE-Fc	400.00
	10c ultramarine plate essay imperf. o. g. Complete sheet of 150	116E-Dj	450.00
	30c black plate essay on blue paper imperf. block of 4	120E-Ck	35.00
1877	3c red-violet lithographed plate essay imperf. complete sheet of 100	184E-Bh	60.00
	3c yellow lithographed plate essay imperf. complete sheet of 100	184E-Bh	67.50
1908	1c to 1.00 black retouched photo essays Officially Approved Set of 12	331E to 342E	875.00
	10c dusky blue Special Delivery on thin yellowish card	E7E-Dc	21.00
1912	1c black retouched photo Parcel Post essay "Approved Nov. 15, 1912"	Q1E-A	65.00
	2c black retouched photo Parcel Post essay "Approved Oct. 11, 1912"	Q2E-C	65.00
	5c black retouched photo Parcel Post essay "Approved Oct. 10, 1912"	Q5E-D	65.00
	10c black retouched photo Parcel Post essay "Approved Oct. 10, 1912"	Q6E-C	65.00
	1.00 black retouched photo Parcel Post essay "Approved Oct. 22, 1912"	Q12E-AB	65.00
	10c black retouched photo Registration essay "Approved July 8/11"	F1E-A	65.00

U. S. Die Proofs

1847	5c red-brown die proof on yellowish wove paper with cross hatching	1P1e	55.00
	10c black die proof on yellowish wove paper with cross hatching	2P1e	62.50
1883	2c red-brown, 4c blue-green 1915 printing small die proofs on cream wove paper	210P2, 211P2	87.50
1887	1c blue, 2c green, 3c vermilion 1915 printing small die proofs on cream wove paper	212P2, 214P2	130.00
1903	2c carmine 1915 printing small die proofs on cream wove paper	319P2	91.00
1908	1c to 1.00 small die proofs 1908 printing on white wove paper, Set of 12	331P2-342P2	620.00
1908	2c carmine large die proof	332P1	81.00
	2c dark olive green and 11 other color trial large die proofs (each)	332TC1	73.00
	2c pink trial color large die proof	332TC1	82.50
	5c green on pink bond paper large die trial color proof	335TC1	73.00
	13c deep violet on yellow bond paper large die trial color proof	339TC1	82.50
	13c sea-green on pale blue bond paper large die trial color proof	339TC1	73.00
	13c sea-green on yellow bond paper large die trial color proof	339TC1	73.00
	1.00 violet-brown on gray bond paper large die trial color proof	342TC1	82.50
	1.00 violet-brown on pink bond paper large die trial color proof	342TC1	82.50

U. S. Plate Proofs

1857	5c, 10c plate proofs on card	3P4-4P4	18.50
1869	2c brown plate proof on India paper top plate no. block of 4	113P3	16.00
	24c green and violet plate proof on India paper. block of 4	113P3	26.00
1870	15c orange plate proof on India paper on card. block of 40 Pl. No. 20	152P3	105.00
	30c black plate proof on India paper, block of 20 Pl. No. 22	154P3	125.00
	90c carmine plate proof on India paper, block of 30 Pl. No. 23	155P3	135.00
1873	12c blackish violet plate proof on India paper. block of 4	162P3	14.00

1873	15c orange plate proof on India paper, block of 4	163P3	14.00
	30c black plate proof on India paper, block of 4	165P3	19.00
1875	2c vermilion plate proof on India paper, block of 4	178P3	18.00
1882	3c green plate proof on India paper, block of 4	207P3	14.00
1873	1c to 10c carmine Executive plate proofs on card, set of 5	O10-O14P4	6.00

H. R. Harmer, London Sale March 10, 1947 (Ben Goodfellow Collection)

British Guiana

1889	1c in 7 trial colors, plate proofs on unwatermarked paper	130TC5	160.00

Canada

1851	3p red plate proof on India paper, left sheet margin horizontal strip of 3	1P3	62.00
	6p black die essay of vignette only on card	2E-A	124.00
	12p black die essay of vignette only on card badly cracked	3E-A	60.00
1859	10c brownish purple die proof on thin bond paper	17P2	68.00
	12½c blue-green plate proofs on India paper, horizontal pair	18aP3	88.00
	17c deep blue plate proof on India paper, block of 4	19P3	62.00
1897	1.00 to 5.00 normal color Jubilee plate proofs on cardboard, set of 5	61P4-65P4	136.00
1898	3c bright rose large die proof on India paper	78P1	64.00

Cape of Good Hope

1855	1c black trial color plate proof	6TC5	42.00

Malta

1860	½p black trial color die proof on glazed card	1TC1	64.00
1899	4½p in 14 trial colors, probably small die proofs	15TC2	560.00
	5p in 13 trial colors, probably small die proofs	16TC2	540.00
	2½s in 15 trial colors, probably small die proofs	17TC2	620.00
	10s in 13 trial colors, probably small die proofs	18TC2	780.00
1901	1f in 3 trial colors, probably small die proofs	19TC2	168.00
1903	½p pale bistre plate T. C. proof on Crown CA stamp paper imperf.	21TC5	52.00
	½p brownish-purple plate T. C. proof on Crown CA stamp paper imperf.	21TC5	54.00
	4p brown and black plate proof, imperf. horizontal pair	26P5	160.00

New Brunswick

1863	2c black trial color large die proof on card	12TC1	52.00

Newfoundland

1857	1p black trial color plate proof on card, block of 4	1TC4	64.00
	1p black on India, 3p black on card, trial color plate proofs	1TC3, 3TC4	31.00
	2p black trial color plate proof on card, block of 4, corner margins	2TC4	88.00
	3p black trial color plate proof on card, block of 4	3TC4	88.00
	4p black trial color plate proof on card, block of 6, corner margins	4TC4	108.00
	5p black trial color plate proof on card, block of 4, top sheet margins	5TC4	84.00
	6p black trial color plate proof on card, block of 4, corner margins	6TC4	84.00
	6½p black trial color plate proof on card, block of 4, corner margins	7TC4	96.00
	8p black trial color plate proof on card, block of 4, corner margins	8TC4	88.00
	1s black trial color plate proof on card, block of 4, corner margins	9TC4	96.00
1866	2c green large die proof on India paper on card, Die No. 482	24P1	88.00
	2c red-brown trial color large die proof on India paper on card	24TC1	88.00
	2c brown trial color large die proof on India paper on card	24TC1	80.00
	2c gray-blue trial color large die proof on India paper on card	24TC1	80.00
	5c brown die essay "PROVINCE OF NEWFOUNDLAND" on India paper	25E-A	120.00

	5c brown large die proof on India paper on card, Die No. 487	25P1	112.00
	5c bright red-brown trial color large die proof on India paper on card Die No. 487	25TC1	104.00
	5c gray-blue trial color large die proof on India paper on card Die No. 487	25TC1	104.00
	5c green trial color large die proof on India paper on card Die No. 487	25TC1	104.00
	10c red-brown trial color large die proof on India paper on card Die No. 286	27TC1	96.00
	10c green trial color large die proof on India paper on card Die No. 286	27TC1	96.00
	10c brown trial color large die proof on India paper on card Die No. 286	27TC1	96.00
	10c gray-blue trial color large die proof on India paper on card Die No. 286	27TC1	96.00
	12c red-brown trial color large die proof on India paper on card Die No. 392	29TC1	96.00
	12c green trial color large die proof on India paper on card Die No. 392	29TC1	96.00
	12c brown trial color large die proof on India paper on card Die No. 392	29TC1	96.00
	12c gray-blue trial color large die proof on India paper on card Die No. 392	29TC1	96.00
1868	3c red-brown trial color large die proof on India paper on card, Die No. 386A	33TC1	96.00
	3c green trial color large die proof on India paper on card, Die No. 386A	33TC1	96.00
	3c brown trial color large die proof on India paper on card, Die No. 386A	33TC1	96.00
	3c gray-blue trial color large die proof on India paper on card, Die No. 386A	33TC1	96.00
	6c red-brown trial large die proof on India paper on card, Die No. 386	35TC1	96.00
	6c green trial color large die proof on India paper on card, Die No. 386	35TC1	96.00
	6c brown trial color large die proof on India paper on card, Die No. 386	35TC1	96.00
	6c gray-blue trial color large die proof on India paper on card, Die No. 386	35TC1	96.00
	Queensland		
1860	1p black original trial color small die proof on card, 2mm margins	1TC2	128.00
	2p black original trial color small die proof on card, 2mm margins	2TC2	104.00
	6p black original trial color small die proof on card, 2mm margins	3TC2	120.00
	1s black original trial color small die proof on card, 2mm margins	6F-TC2	124.00
1861	Registered black original trial color small die proof on card, 2mm margins	F1TC2	120.00
	South Australia		
1859	4p black trial color large die proof on India paper on card	18TC1	46.00
	4p reddish-purple trial color large die proof on India paper on card	18TC1	46.00
	4p black trial color plate proof, block of 24 (8 x 3) stained	18TC5	58.00
	9p black trial color plate proof, block of 21 (7 x 3) creased, cut into	21TC5	64.00
	2s reddish-purple plate proof, superb horizontal pair	27TC5	18.00

Reviews of Publications

Revista Filatelica Paraguaya, Edition Extraordinaria, for 1945, fully lives up to that description. It is a monumental journal of 212 pages amply illustrated. Among the articles is one by our member L. W. Charlat, entitled "Prvebas de Sellos Aereos Ensayos y Muestras."

Review of the Proof Section
Scott's 1947 U. S. Catalogue

By Clarence W. Brazer

United States Stamp Catalogue Specialized 1947, by Scott Publications, Inc., 537 pages bound in orange boards. Price $3.00 from your dealer.

There are many more Catalogue revisions of prices in this year's section on Proofs and Specimens than there have been for several years. Whatever may be said about the other sections, we can safely say that this year the prices in these two sections, although some prices are now too low, more accurately reflect the market than they have for several editions, most of the plate proof prices being retail market quotations. There are, of course, still a number of improvements that could be made, but they cannot all be expected at once. The new editor, Gordon Harmer, has made a fine start in the short time available since he assumed the helm. Those who do not buy a new U. S. Specialized Catalogue each year will find that this 1947 book is a necessity. There are so many price revisions that we cannot here mention them all in detail.

Large Die Proofs

Perhaps the most important price changes are some of the scarce XIX Century large die proofs. We have pointed out in these previous annual reviews that in most cases the large die proofs in both normal and trial colors of the XIX Century are no more plentiful than those of the XX Century, which are priced far higher. Consequently, recent auction realizations of the few to be offered, have risen far above last year's catalog prices. Many of these old large die proofs are still much underpriced and we expect those few that may be offered at auction to exceed the present catalog prices, until the XIX and XX Century proofs are equalized according to the quantity of each available. For instance, consider the 1893 Columbian large die sunk proofs of which there are probably not more than 10 of each known, and now priced at only $30.00 each (who would not pay more for the dollar values than for the lower cents values) compared with the 1923 and 1929 commemoratives, which sell at $200.00 each with five or six known. The Columbian set on large card was forgotten and left at only $200.00. Of the 1869 large die sunk proofs now priced at $40.00 there are perhaps only as many known as there are of the 1923-29 commemoratives. Recent strong demand for the 1845 New York Postmaster, 1847 and 1851 issue die proofs is reflected in advances from $10.00 to $25.00 each.

Large die proofs of the 1861, 1869 and 1870 issues also were raised $5.00 to $30.00 each, and the much desired 1862 2c black goes up to $75.00, having reached $73.00 at auction.

The 1873 issue large die proofs 1c to 15c have all been advanced to $20.00 each but the 24c, 30c and 90c, which are more popular because they have the "secret" marks, are unfortunately left at $20.00 each. Omaha 1898 die proofs are now seldom available, hence this set of nine now is cataloged at $202.50.

There are many new listings in XX Century large die proofs since the Southgate lot from 1898 to 1934 Wisconsin, on white wove paper, and the F. D. Roosevelt lot to 1933 Century of Progress die sunk on India paper, have been sold. Panama-Pacific 1912 set die sunk on India is now listed for $250.00 each. An oversight must have been the reason for not listing the India paper large die sunk proofs of Commemoratives from number 611 to 651, although those from number 654 to 729 are priced from $200.00 to $375.00 each, according to the auction sale realizations. Another newcomer priced $1,000.00 is the 1918 6c orange air mail, while the new price for the 1930-33 Zeppelins is $750.00 each. The 1930 5c and 1932 8c air mails are now priced at $500.00. Finally, the 1930 postage dues,

1912 Parcel Post dues and 1911 Postal Savings die proofs are newly valued at $100.00 each. The 1912 Parcel Post large die proofs now first appear at $200.00 each.

Small Die Proofs

As with large die proofs, the prices for some small die proofs such as the 1873 24c, 30c and 90c with secret marks, are low. Some small advances for the 1903 printing of small proofs are noticed in the issues of 1861, 1862, 1869, 1893, 1898 and 1901; all of which are in strong demand. Both the small and large die proofs of the 1912-19 regular issue are reduced, the large die to $200.00, and small die to $125.00, each as these are not so popular as the commemoratives. The Roosevelt 1933 printing on white wove paper from 1923 to 1933 now are priced from $150.00 to $200.00 each, while 1933 Century of Progress through to the 1935 Boulder Dam small die proofs are lowered from $200.00 to $150.00 each to conform with latest auction prices. The 1912 Parcel Post small die proofs are newly priced at only $50.00 each.

Plate Proofs on India Paper

Advances are noticed in the 1847 original issue both the 5c and 10c to $60.00. Both these plate proofs are rare but the 10c black is very rare and under catalogued, as very few philatelists can identitfy it from the more plentiful die proofs cut to stamp size. Four values of the 1851-60 original plate proofs are advanced from $5.00 to $10.00 each, while the scarce 3c goes up to $100.00. The 1875 reprint proofs, of the 1857-60, issue also show increases of from $1.00 to $3.00 each, bringing this set of eight to $68.00.

Premiere Gravures 1861 3c, 24c, 30c and 90c on India paper also go up $2.50 to $7.50 each. The 1869 90c is much scarcer than all other 1869's, we wonder if $17.50, the new price for it on India paper, is sufficient to bring them out of hiding. There are only a few advances in the 1873 to 1890 issues, but the ever popular Columbians all have gone up from 50 cents to $5.00 each, which makes this set now total $130.00.

For some unknown reason the Postage Due 1887 red-brown India paper plate proofs are rare and very seldom seen. We were told that John Klemann, formerly of the old Nassau Stamp Co., who handled more proofs in his day than any other dealer, said that they were all cut down from large die proofs.

The early Unpaid essays only exist in 1c, 2c, 3c and 5c values as do many of the several trial color large die proofs, while some other die trial colors have only been seen in 10c, 30c and 50c values. The first issue complete set of brown plate proofs on India paper comes only from those cut close and mounted in H form on a card. All sets seen with normal margins have dark brown 10c, 30c and 50c. From this evidence we suggest that possibly it was at first contemplated only to issue the 1c, 2c, 3c and 5c values and that the three higher values of 10c, 30c and 50c were issued later. The catalog "dark brown" is a red-brown but whether it is the same color as the red-brown cataloged for 1887 stamps is open to question. We have yet to see a 1c, 2c, 3c or 5c red-brown plate proof on India paper. The catalog pricing of these 1c and 2c at $2.00 (and 3c at $5.00) each, the same as the plentiful 1879 browns is therefore far out of line. And the 10c, 30c and 50c listed as "dark brown" and as red-brown should be eliminated from either the 1879 or 1887 sets. With exception of advances in the Official department 6c Lincoln values, due to demand by "Lincoln" collectors, there are no other changes noticed. Both sets of the 1875 and 1879 Periodicals are scarce on India paper and undercataloged; get them when you can.

Plate Proofs on Cardboard

In the plate proofs on cardboard, price revisions begin with the 1861 90c, which advances to $3.00, the other values being left behind present market prices. The 1862-66 2c goes from $2.50 to $3.00, the 3c scarlet from $6.00 to $7.50 and the 15c black from $1.00 to $1.50, or $12.00 for the set of 3. The 1869 2c to 10c are each raised 25c, the 12c to $2.00, 24c to $4.00, 30c to $5.00 and the scarce 90c only to $11.00, making this set of 10

catalog $33.75, which is low. The high values of the 1870 issue, which differ from the 1873 issue only by color, advance from 75c to $2.00 each, while the scarce 1873 with secret marks, 1c, 3c, and 10c all go up to $10.00, the 6c to $15.00; and the 90c carmine from $2.00 up to $6.00 which is too much especially when compared with the 1870 90c carmine at $3.00.

Of all card plate proofs up to the 1879 issue there were probably 2500 cardboard proofs originally distributed including the officials, though many were pasted in books before hinges came into use. Of the 1882-83 issues only 2000 were issued and of the 1887 to 1890 issues only 1500. There were only 1000 issued of the 1893 Columbians. While the 1879 to 1890 issue stamps are not high priced, and thus card proofs are not so much in demand as space fillers, yet these proofs actually are scarcer than the card proofs before 1879, which are priced much higher. Practically no price changes in these 1879 to 1890 "sleepers" were made this year, so collectors will be wise to get them now.

Columbian low value card proofs up to the 15c have been raised only 25c each, whereas the dollar values, always on most want lists, go up from $2.00 to $5.00 each, pricing the complete set of 16 at $75.00 a new high. We notice advances for the 1894 $2.00 now priced $10.00 and the $5.00 now priced $12.00. Two card plate proofs that are newcomers in the catalog are the 1898 2c and $2.00 each valued at $75.00 when you can find them! There are this year practically no price changes for the card proofs of postage due, newspapers nor officials, except the 6c Lincolns all of which double up to $1.50 each. The large 1865-75 newspapers get small advances; they are still a "large" and brilliant buy for the money. Periodicals, as we prefer to call the 2c to $60.00 value, of the first 1875 colors are much scarcer and also in stronger demand as space fillers for high price stamps; the pink values were printed in a color that wears away. We consider this set also as "sleepers" as the catalog remained dormant.

A Belated Appreciation of Lester G. Brookman

We have been so fully occupied with writing, editing, supervising illustrations, obtaining advertising, and "making up" dummy for this JOURNAL, and others, as well as carrying on three other business activities, that unfortunately our reading of over 35 philatelic publications from all the world is in a few cases a full year behind. To our chagrin this happened to *The American Philatelist* for March, 1946, in which the then Acting Editor, Lester G. Brookman, wrote and published nearly a full page of appreciation entitled *"The Essay Proof Journal Begins Third Year."* Now that we have begun our fourth year with JOURNAL No. 13, we are even more thankful for such full commendation of our JOURNAL, which included a digest of the meritorious articles by our members, published in our October, 1945 issue No. 8. It was also kindly stated that "The Essay Proof Journal is considered one of the finest printed in America. It is profusely illustrated." "The latest Journal, which drew to a close two years of extremely beautiful printing, features," etc. We extend our belated thanks to our venerable contemporary publication of the American Philatelic Society, now in its sixtieth volume.

Such generous publicity no doubt contributed to the growth of the Essay Proof Society during the past years, yes, and into future years. In our turn we want to record the very able editing of *The American Philatelist* by Lester G. Brookman during the difficult war years of paper shortages, etc., while the able editor, Col. Ralph A. Kimble was absent in service. The wealth of excellent studious articles published in this monthly magazine are the main returns to membership in the A. P. S., the dues to which are $3.00 per year. With all this arduous editorial and advertising work, Mr. Brookman also headed a campaign which has added many thousand members to our foremost philatelic society, by far the most of which were proposed by him. Such a generous heart, and kindly spirit, coupled with his constant diligence and tireless energy, while also carrying on his own business, has placed the all inclusive American Philatelic Society so far in the lead that his service to philately will endure for many years.

What Brought Forth Our Postage Currency

The Numismatist for January, 1947 contains a very instructive six page article by Dr. Frank A. Limpert entitled "The Necessity for Having Postage and Fractional Currency." It is exceptionally interesting and gives the authentic history of the birth of our Postage Stamp Currency. The author omits mention of the first essays which were engraved "Postage Stamps" but changed to "Postage Currency" before issuing. Stamp collectors have long been interested in this currency, with 5 cents and 10 cents 1861 postage stamps engraved thereon, as well as the multiple of five of each for 25 cents and 50 cents. We recommend that they read this full record of the existing economy that gave birth to the July 17, 1862 law for this issue and the complete account until these notes were retired. The succeeding Fractional Currency was the first product of the U. S. Treasury Department, later called the Bureau of Engraving & Printing.

The Use of Living Portraits

Dr. Limpert also tells us that the use of portraits of then living General Spinner, U. S. Treasurer, Mr. Fessenden and S. M. Clark of the Treasury Department resulted in the law of April 7, 1866 that provided that portraits of living persons should not appear on any securities or currency of the United States. Essays were also engraved with portraits of Gen. Grant and Gen. Sherman, but not issued.

[The Act of March 3, 1847 authorized the Postmaster General to issue postage stamps as evidence of prepayment of postage, which did not make them U. S. Government securities nor currency. However the law of July 17, 1862 provided that the U. S. Treasurer provide postage and other (revenue) stamps of the U. S. to be exchanged on application for U. S. notes, and to be receivable for Government dues in amounts less than five dollars, and redeemable in greenbacks at all Treasury offices. Thus the law as to living portraits on currency became applicable to stamps and stamps became Government securities and currency. Editor.]

Peru Essays and Proofs

At the Royal Philatelic Society meeting on March 28, 1946 the Peru collection of Miss Penn-Gaskell was shown and her notes dealing with the Peruvian-Chilean War, 1879-83 were read. The paper gave historical facts leading up to the Postal Service under the Chilean army of occupation and the use of Peruvian stamps overprinted with the Chilean arms. *"Various color trials were made; which were later supposed to have been destroyed, but a number came upon the market."*

Of the Pacific Steam Navigation Company's issue a very fine large die proof in black of the trial on India paper was shown. "These are usually mounted on card and cut relatively close to the design. The die proofs in colour of some of the later issues were also very attractive." "At the request of the Secretary of the Company at Liverpool, Messrs. Perkins, Bacon & Co., on three occasions, reprinted [proofs] both values: in reverse colours (in error) on wove, and on laid paper, and in other colours. These were made merely for distribution to collectors connected with business friends of the Company. Hence they were not, as is usually believed, prepared for use but not issued. Only 800 of each colour and value (except the 2r. brown, 1120 copies) were printed—"

About the 1858-60 lithographed stamps, Sir John Wilson, said "The dies became worn and almost every subsequent printing involved a retouching of the die"—"it was a copper or steel die; the die was successively retouched before the various transfers were laid down, as in "Half Length Victorias." Extracts from *The London Philatelist,* August 1946.

Spain, 1855-1860

From *The Philatelic Journal* (London) April, June, 1946.

This magnificent work, by Dr. Tort, deals with the issues from the 1st April, 1855, to the 31st January, 1860. That is to say, Stanley Gibbons Type 9 and their numbers 68 to 103. Dr. Tort gives all possible particulars concerning these issues, and begins with the essays of the 1855 issue. Of these there are four, and, as they are not well known in Great Britain, I will describe them briefly. The first essay was engraved by Don Jose Perez Varela, who had engraved the dies for the 1853-4 issues of Spain (S. G. Types 5, 6, 7 and 8). This first essay shows the head of Queen Isabella II, between the two Pillars of Hercules, which bear the motto "Plus Ultra," and Arms of Castile and Leon. The Queen is uncrowned, but wears a laurel wreath. The essay is inscribed Correos 1855. Franco 4 Cs. It is printed in red on white cardboard.

The second essay was a copy of Great Britain's first 4d. stamp (S. G. type 14) issued in 1854. This shows Queen Isabella's head, crowned, and facing right. Her portrait is the most natural, and flattering, that was ever used for postage stamps in her reign. This essay was printed in blue, and in red, on white paper. Probably the Spanish Post Office rejected the design, as being too like the British 4d. stamp.

Dr. Dort reproduces these essays, and all other stamps he mentions, in their natural colours.

The third essay was engraved by Don Bartolome Coromina, the engraver of the 1850, 1851 and 1852 issues of Spain (S. G. type 1 to 4). It shows a portrait of Queen Isabella II, similar to the one on the 1853 issue, facing right, in an oval frame, decorated with laurel. The inscription reads "Correos" and the value.

These essays were printed in the following colours:

2 Cuartos blue on rose.
4 Cuartos blue on green.
4 Cuartos indigo on buff.
2 Reales blue-black on white.

This is certainly the most pleasing of the three designs, and it is a pity that it was not adopted.

The chosen design was that of the 1855 issue of Cuba and Porto Rico (S. G. Type 1), with the values altered. As the Cuba and Porto Rico stamps, the new Spanish ones were typographed at the Government Printing Office, Madrid.

Proofs of the 1855 Issue

The 4 Cuartos is printed in a yellowish rose on paper watermarked wavy vertical lines. All the other proofs are unwatermarked, and are printed in a great number of colours, mostly on white paper, but sometimes on coloured. The unissued 12 Cuartos (intended for postage to France) of 1860, is also included in the proofs, in a variety of colours. It exists as an Artist's proof in orange, and also as plate proofs in many other colours. Collectors know it best as a remainder cancelled with black bars, or a penstroke.

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* Guia de Coleccionsta de Sellos de Correo de Espana. Tomo 2, Grupo Filatelico de Reus 1945. [The Collector's Guide to Spanish Postage Stamps, Vol. 2. Published by the Philatelic Group of Revs., 1945. Unsewn and unbound. No price stated.]

Book Review

United States Postage Currency, August 1862 - May 1863, and Fractional Currency, October 1863 - February 1876. Paper covers, calendered paper, plastic hinged, 36 pages; privately printed and published, 1946. First edition 3000 copies.

This is an attractive looking and interesting booklet, and unusual in several respects. In the first place, the author's name does not appear on the title page, but instead the words "Compiled by a Collector." When we turn to the last page, however, we find there the following: *Dr. Frank Alvin Limpert (D.D.S., Retired) / Residence: 740 W. Gardenia Road, at Hampden / Royal Oak, Michigan;* and below this, as a last item, a list of the societies of which the author is a member. Several other features of the arrangement and of the typography also are somewhat irregular, with not too much of the meticulous care in evidence that is required for the making of a good book, not to mention a too ineffective reading of the proof; nevertheless, within its covers there are some excellent contents.

The author undertakes to catalog, describe and tell the background story of the five issues of our Fractional Currency that started during the Civil War, and all this he does in a very creditable manner. A valuable aid in this accomplishment is the use of *photographs of the notes themselves,* and excellent photographs they are. To our surprise we read on the title page, as well as in several places elsewhere, the following notice: *All illustrations of Postage and Fractional Currency are published by special permission of the Secretary of the Treasury of the United States and further reproduction in whole or in part is strictly prohibited.* Now this paper currency is still good and lawful money; how the above miracle was brought about the philatelist may very well wonder, especially when he is not even permitted the privilege of viewing the reproduction of an obsolete revenue stamp. But congratulations to the doughty author!

Something about Fractional Currency

Most of us probably know something, if only a little, about this fractional paper currency (in denominations from three to fifty cents); how, when the Civil War came on and the "Green Backs" made their appearance (in reality only printing press money), all coins were hoarded and disappeared from circulation; and how, along with many other substitutes, such as tokens, store cards, etc., postage stamps were used for making change. Then it was that F. E. Spinner, Treasurer of the United States, fathered the idea of pasting stamps on slips of paper to be used as currency, the stamps to be exchanged by the Post Office for new stamps when soiled or mutilated. From this it was but a step for Congress to authorize the issue of Postage Currency (in 1862), the 5 cent and 10 cent notes bearing a representation of a single stamp, while the 25 cent note pictured five overlapping 5c stamps and the 50 cent note five 10c stamps. The face of these notes carried the following inscription: POSTAGE CURRENCY / FURNISHED ONLY BY THE / ASSISTANT TREASURERS / AND DESIGNATED DEPOSITARIES OF / THE U. S. / REDEEMABLE FOR POSTAGE STAMPS / AT ANY POST OFFICE. (The arrangement indicated is for the 5c note and is nearly the same for the others.) The first essay engravings substituted STAMPS for CURRENCY. The second and succeeding issues did away with the postage stamp designs, were called Fractional Currency, and bore a somewhat different wording.

Thirteen different persons are depicted on the entire series, viz., Presidents Washington, Jefferson, Lincoln and Grant; General Sherman; Secretary of War Stanton; Treasurer F. E. Spinner; Secretaries of the Treasury Dexter, Crawford, Meredith, Walker, and Fessenden; and Spencer M. Clark, Chief, 1st Division, National Currency Bureau. Portraits of the first three are reproduced as a frontispiece to the book, and brief biographical sketches are given of all. The author forgets, or neglects, to tell the story of how Clark got his own portrait on one of the notes when another Clark (Freeman Clark, Comptroller of the Currency) was intended, and how the resulting criticism caused Congress to forbid the use thereafter of the portraits of living persons for such purposes; and how the already prepared 15 cents Grant and Sherman note was therefore suppressed as currency, and printed only as a "Specimen." (having now the status of an Essay. At least this is the way it is recorded by other writers.

A Historical Catalog of
U. S. Stamp Essays & Proofs
The 1847 Issue

By Clarence W. Brazer, D.Sc.

(Copyright 1947 by the Author)

Historical

Daniel Webster on June 10th, 1840, only a little over a month after the appearance of the first postage stamps, (by the Americans—Perkins & Bacon) (1) in Great Britain on May 6th, urged the use of postage stamps, in a resolution he introduced and which passed the United States Senate.

Senate First Session, 26th Congress. No. 54(7?)

RESOLUTIONS

Submitted

By Mr. Webster relative to a reduction of the postage on letters.

June 10, 1840

Submitted, laid upon the table and ordered to be printed.

Resolved, That the rates of postage charged on letters transmitted by the mails of the United States ought to be reduced.

Resolved That it is expedient to inquire into the utility of so altering the present regulations of the Post Office Department as to connect the use of stamps or stamped covers with a large reduction of the rates of postage.

Attached to these resolutions was an extract from a London newspaper entitled THE PENNY POSTAGE STAMPS quoting the very first notice from the British General Post Office on April 28, 1940. Also attached to the resolutions was a facsimile line drawing of the Mulready cover with a penny black stamp superimposed executed by "W. S. Stone, Sc. Wash'n." which replaced the "W. Mulready, R. A." of the originals. (By Ralph A. Barry in the *New York Herald Tribune* as reprinted in *The Stamp Lover* for August-September, 1937)

The law authorizing stamps, to go in effect on July 1st, 1847 was sponsored by Representative George W. Hopkins of Virginia, who introduced Bill HR 638 on February 1, 1847. It was not approved until March 3, 1847. The following extract is from Section 11:

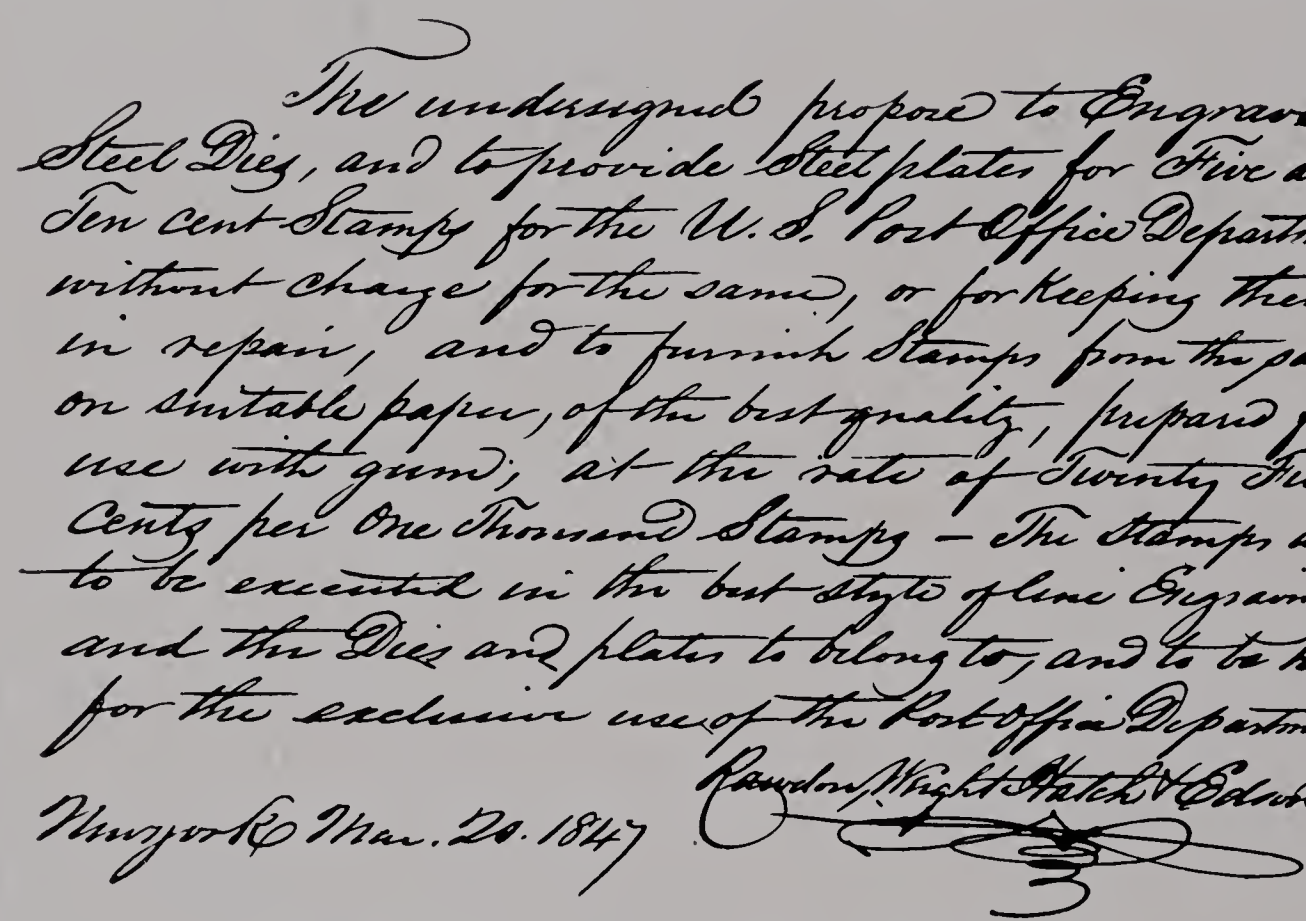
> "That to facilitate the transportation of letters in the mail, the Postmaster-General be *authorized to prepare postage stamps, which when attached to any letter or packet, shall be evidence of the payment of the postage*(2) chargeable on such letter, which said stamps the Postmaster-General may deliver to any deputy postmaster who may apply for the same, the deputy postmaster paying or becoming accountable for the amount of the stamps so received by him; and if any of said stamps shall not be used, but be returned to the General Post Office, the amount so returned shall be credited to such deputy postmaster; and such deputy postmaster may sell or dispose of any stamps so received by him, to any person who may wish to use the same; but it shall not be lawful for any deputy postmaster to prepare, use, or dispose of any postage stamps not authorized by and received from the Postmaster General; and any person who shall falsely and fraudulently make, alter, or forge any postage stamp with the intent to defraud the Post Office Department, shall be deemed guilty of felony, and on conviction shall be subject to the same punishment as is provided in the twenty-first section of the Act approved the third day of March, eighteen hundred and twenty-five, entitled "An Act to reduce into one the several acts establishing and regulating the Post Office Department."(2)

(1) *Collectors Club Philatelist,* April 1938, p. 00, by this author.
(2) Italics by the author for emphasis.

Rawdon, Wright & Hatch, banknote engravers of New York, had previously designed, engraved and printed the 5 cents New York Postmaster's stamps of 1845. These were from steel plates(3) containing 40 designs in eight rows of five. As the only American firm of engravers then experienced in such engraved postage stamps it seems natural that Postmaster General Cave Johnson, should seek their services, without competitive bidding, and consequently without essays by other engravers.

Tracy Edson, had previously been a member of the firm, and had for many years managed the New Orleans branch of the firm. He had recently been recalled to rejoin the firm in New York.(4)

From a letter dated March 20, 1847 in the P. O. D. files, we learn that Rawdon, Wright, Hatch & Edson made a proposal to the Post Master General as follows:—


The undersigned propose to Engrave Steel Dies, and to provide Steel plates for Five and Ten cent Stamps for the U. S. Post Office Department, without charge for the same, or for keeping them in repair, and to furnish Stamps from the same on suitable paper, of the best quality, prepared for use with gum; at the rate of Twenty Five Cents per One Thousand Stamps — The Stamps are to be executed in the best style of line Engraving, and the Dies and plates to belong to, and to be held for the exclusive use of the Post Office Department,

Rawdon, Wright, Hatch & Edson

New York March 20. 1847

Photostat by courtesy of Hon. Joseph E. Lawler, Third Ass't. P. M. G.

Rawdon, Wright, Hatch & Edson's First Proposal of March 20, 1847

The undersigned propose to Engrave Steel Dies, and to provide Steel plates for Five and Ten cents Stamps for the U. S. Post Office Department, without charge for the same, or for keeping them in repair, and to furnish Stamps from the same on suitable paper, of the best quality, prepared for use with gum, at the rate of Twenty-five Cents per One Thousand Stamps—The Stamps are to be executed in the best style of line Engraving, and the Dies and plates to belong to, and to be held for the exclusive use of the Post Office Department.

New York March 20, 1847 *Rawdon, Wright, Hatch & Edson*

This part of a letter definitely states "steel plates" were to be used as we had successfully argued(*) and settles the imaginary claims that the plates must have been of copper or galvanoplasty. The "keeping them in repair" probably refers to re-entry with the transfer relief should the plates become worn or damaged. As some stamps from these plates show evidence of their having been later re-entered, these steel plates could not have been hardened. It is impossible to re-enter a hardened steel plate to repair the engraving.

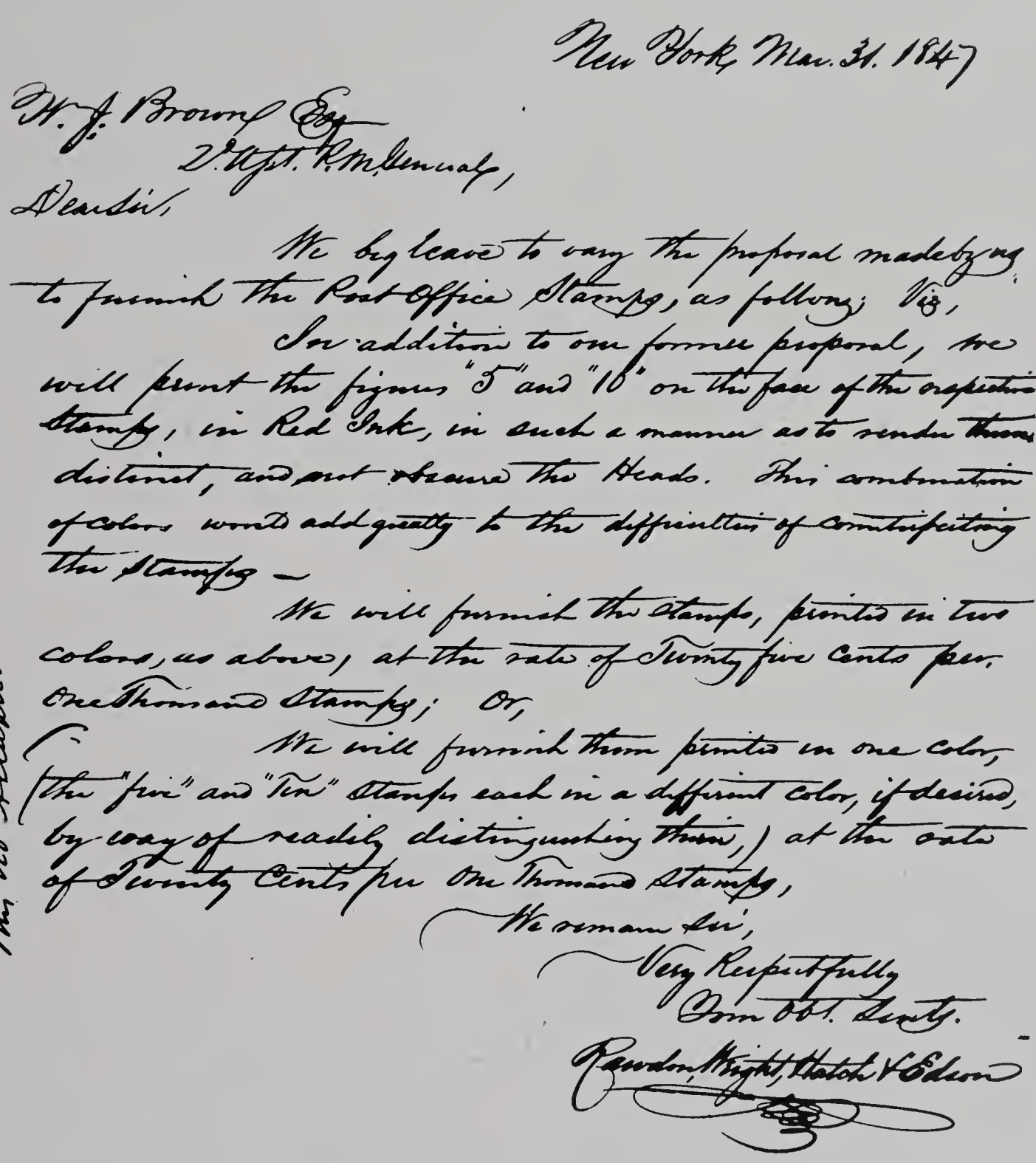
Newspaper Comment

The first newspaper notice as to the 1847 postage stamps, that I have found, is an editorial in *The Evening Post* (New York), March 27, 1847, which discusses dissatisfaction of the public with the new law as to newspapers.

(3) *Collectors Club Philatelist,* July, 1942, p. 204, by this author.
(4) *Collectors Club Philatelist,* Jan. 1939, p. 41, by this author.
(*) *Collectors Club Philatelist,* July, 1942, p. 205, by this author.

THE POSTAGE QUESTION

There is one provision in the new post office law, of which we see no mention in the new regulations of the Post Office Department. It directs that the department shall prepare stamps for the different rates of postage to be paid on letters, etc., and distribute them to the postmasters for sale. This method will be a convenience to the public and will somewhat lighten the labor of the post offices in the larger towns.



New York, Mar. 31. 1847

W. J. Brown Esq
2d Asst. P. M. General,

Dear Sir,

We beg leave to vary the proposal made by us to furnish the Post Office Stamps, as follows; Viz,

In addition to our former proposal, we will print the figures "5" and "10" on the face of the respective stamps, in Red Ink, in such a manner as to render them distinct, and not obscure the Heads. This combination of colors would add greatly to the difficulties of counterfeiting the stamps —

We will furnish the stamps, printed in two colors, as above, at the rate of Twenty five Cents per One Thousand Stamps; Or,

We will furnish them printed in one color, (the "five" and "Ten" stamps each in a different color, if desired, by way of readily distinguishing them,) at the rate of Twenty Cents per One Thousand Stamps,

We remain Sir,
Very Respectfully
Your obt. Servts.
Rawdon, Wright, Hatch & Edson

May 1st Accepted

Photostat by courtesy of Hon. Joseph E. Lawler, Third Ass't. P. M. G.

Accepted Proposal of Rawdon, Wright, Hatch & Edson of March 31, 1847

Eleven days after their first proposal, on March 31, 1847 Rawdon, Wright, Hatch & Edson submitted a second proposal to the Second Ass't P. M. G. who, as assistant to P. M. G. Cave Johnson, was then apparently in charge of the negotiations.

New York, Mar. 31, 1847

W. J. Brown, Esq.
2nd Asst. P. M. General,

Dear Sir,

We beg leave to vary the proposal made by us to furnish the Post Office Stamps, as follows; Viz.

In addition to our former proposal, we will print the figures "5" and "10" on the face of the respective Stamps, in Red Ink, in such manner as to render them distinct, and not obscure the Heads. This combination of colors would add greatly to the difficulties of counterfeiting the Stamps.

We will furnish the stamps, printed in two colors as above, at the rate of Twenty-five Cents per One Thousand Stamps; Or,
[*This bid accepted*] (5)

We will furnish them printed in one color, (the "five" and "Ten" Stamps each in a different color, if desired, by way of readily distinguishing them,) at the rate of Twenty Cents per One Thousand Stamps,

We remain Sir,
Very Respectfully
Your obt. Servts.
Rawdon, Wright, Hatch & Edson

It is perhaps fortunate that this letter's first proposal for bi-color stamps, to overprint the numerals of value in red ink to make photographic counterfeiting more difficult, was not accepted. Overprinting of engravings in one color on engraving in another color, for this purpose was then current on bank notes but it makes that portion of the design confusing. The latter proposal to print the five cents and ten cents each in a different color was "Accepted" as noted in a different handwriting, probably that of Cave Johnson, Postmaster General. The preliminaries of obtaining postage stamps at this time may have been the temporary duty of the Second Ass't. P. M. G. although other reasons possibly existed for addressing the letter of March 31, to Brown, the second Ass't. P. M. G., but the Third Ass't later had charge of "the issuing of postage stamps."(6)

No bi-color essays conforming with this proposal are known. Nor have we been able to find any other correspondence that would give us details as to the selection of the subjects, designs, size, color of ink or paper. Is it conceivable that all such details were left to the contracting firm?

In 1907 a comprehensive study of the document files of many Government departments (X) was made by Van Tuyn and Leland; their listing of the Records of the P. O. D. was twice published separately by the P. O. D. Two sets of letter books of the Third Ass't. P. M. G. and his Chief Clerk were twice reported by Leland to be in existence in 1907. They covered outgoing letters from 1825 to 1889. Some confusion today seems to exist even in official minds, as to where these early letter books are or as to which of these books related to the business of the Second, which to Third, Assistant's Letters, or whether, indeed, the letters in these early books emanated from both. The books since 1889 are not 'lost.' No official evidence has come to light regarding possible destruction of the early letter books. Most, if not all, of these letters were in existence and available, to at least one philatelist, in 1944 but since then access to them has not been possible. Two photostated letters, alone, are today vouchsafed to various inquirers,—the same two that were in 1944 published in part (7) apparently with selective intent. So the mystery remains.

Nevertheless we wish to record our appreciation of the assurance under date of Feb. 21, 1947 from the Hon. Joseph J. Lawler, Third Ass't Postmaster General, of "full cooperation of this bureau if there is any material on hand which will be helpful to you"; our appreciation also to Robt. E. Fellers, Sup't of the Stamp Division to whom this letter referred us.

It is noted in passing that from the *issue* of the first national U. S. postage stamps in 1847, the responsibility for their preparation and distribution has continuously rested with the office (now the Bureau) of the Third Ass't. P. M. G. and since its creation July 1, 1874 with The "Stamp Division" of the Third Ass'ts. Bureau.

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(5) The italic words are penn d vertically in the left margin of this letter.

(6) See P. M. G. Annual Report conveyed in the "Message of the President to Congress," Dec. 6. 1847, in which the final paragraph of his Third Ass't's report deals with the Stamp Contract.

(X) Van Tuyn & Leland Report, P. O. D. Second Edition.

(7) *In Mekeel's Weekly Stamp News,* by Philip H. Ward, Jr., Aug. 14, 1944 to Oct. 30, 1944.
The Act of Feb. 22, 1849, Sec. 3, provides—That all books, papers, documents, and records in the War, Navy, Treasury and Post Office Departments, and the Attorney General's office, may be copied and certified under seal in the same manner as those in the State Department may now by law be," etc.

In 1913 Major Joseph A. Steinmetz published a series of very interesting letters between the P. O. D. and Toppan, Carpenter & Co. giving much of the story of the development of the 1851-60 stamps. These letters are also now not officially available. A Boston stamp dealer several years ago claimed to have for sale (at a very high price) copies of many of these P. O. D. letters.

Date of the Contract

The following copy of another letter from Rawdon, Wright, Hatch & Edson dated May 25, 1947, stated that they then signed the contract and requested orders for printing the stamps. Apparently the plates were then completed, and the designs and colors had previously been approved. From plate proofs now extant in philatelic ownership it is probable that plate proofs were submitted for each value, of 5 cents and 10 cents, in black, brown and orange, and that brown was approved for the 5 cents and black for the 10 cents. Die proofs in several colors were also then made, including orange-red and green.

J. Marron, Esq.,
3rd Asst. P. M. General,
Washington, D. C.

May 25, 1947

Dear Sir:

Your favor of the 17th inst. concerning contract in relation to the Post Office stamps, was duly received. A reply has been delayed in consequence of the absence of our Mr. Hatch, as the contract could not be signed until his return.

Though we should have preferred to have the clause spoken of to you inserted, yet we are not disposed to be difficult, and we have therefore signed the contract, and we enclosed it herewith, not doubting but it will be carried out in its true spirit on the part of the Post Office Department, as we are confident it will be on our own.

You will please send us the counterpart of this contract signed by the Postmaster General, at your convenience.

We shall be happy to receive the orders for printing the stamps, and will give them early attention.

Very respectfully, Sir,
Your Obedient servants,
Rawdon, Wright, Hatch & Edson

Although no copy of the contract could be produced by the P. O. D. a contract for four years was apparently signed and executed by the Postmaster General, and the postage stamps ordered on June 1st, as is evident from another letter in the P. O. D. files dated June 26, from Rawdon, Wright, Hatch & Edson.

New York
June 26, 1847

Hon. Cave Johnson,
P. M. General,
Washington

Sir:

We beg leave to inform you that the stamps ordered per your letter of 1st inst. are ready for delivery, and we hold them subject to your further instructions.

Twenty thousand dollars in 10 ct. stamps, and thirty thousand dollars in 5 ct. stamps, or 200,000 stamps of 10c & 600,000 stamps of 5 cts.

Very respectfully,
Your obd. servants,
Rawdon, Wright, Hatch & Edson

From the Postmaster General's Annual Report

Post Office Department.
December 1, 1847

"Pursuant to the 11th Section of the Act, approved 3rd March, 1847, authorizing the Postmaster General to prepare postage stamps made with Messrs. Rawdon, Wright, Stuart [sic], and Edson, eminent engravers of New York, for supplying the department with stamps of the denominations of 10 and 5 cents, ready for use. Under this contract, a parcel was obtained from them amounting to $50,000., and stamps to the value of $28,330., have since been issued to 95 postmasters for distribution. Notwithstanding they have been found very convenient in many localities, and under various circumstances, there has not been that great demand for them that was anticipated. Many important commercial towns have not applyed for them, and in others they are only used in trifling amounts."

John Marron Third Ass't. P. M. G.

To Hon. Cave Johnson
Postmaster General

(From 1847-8 Ex. Docs. 1st Sess. 30th Congress Vol. I, page 1351)

Newspaper Comments

POST OFFICE STAMPS

(From *The Evening Post,* N. Y., June 21, 1847)

We learn from the *Union* (Washington, D. C.) that post office stamps are preparing, according to law, for the pre-payment of letter postage. They will be ready by the first of July.

POST OFFICE STAMPS

(*Daily National Intelligence,* Washington, D. C., Thursday, June 24, 1847.)

We are gratified to learn that the Postmaster General has made a contract with Messrs. Rawdon, Wright, Hatch & Edson, Engravers in the City of New York, for furnishing stamps for the Post Office Department, in accordance with the provisions of the eleventh section of the Act of Congress, at its last session, for the establishment of certain post routes and other purposes. The stamps will be prepared and ready for use by the 1st of July, and cannot fail to be of a great convenience to the larger offices as well as to citizens desirous of prepaying their correspondence.

The rules adopted for the government, of postmasters in relation thereto, are contained in the 68th Chapter in the edition of the *Post Office Laws* just published, and which we are requested to publish for the information of those interested:

497. Postage stamps, one printed in black, representing the head of Washington, of the denomination of ten cents, and the other printed in brown, representing the head of Franklin, of the denomination of five cents, will be transmitted to any postmaster at important points upon their application, in writing, addressed to the Third Assistant Postmaster General.

498. Any postmaster receiving stamps will, by the next mail, acknowledge the receipt of the amount. At the expiration of each quarter, and with his quarterly postage accounts, he will render an account of stamps, charging himself therein with any amount which remained on hand at the close of the preceding quarter, and with the amounts received during the quarter just ended, and crediting himself with the amount then remaining on hand. The balance of the account so stated, representing the amount of stamps he has sold or disposed of, the postmaster will add to the balance due on his return for the same quarter for postage.

The Subjects Used for the Vignettes

By Courtesy of Metropolitan Museum of Art, Michael Friedsam Collection

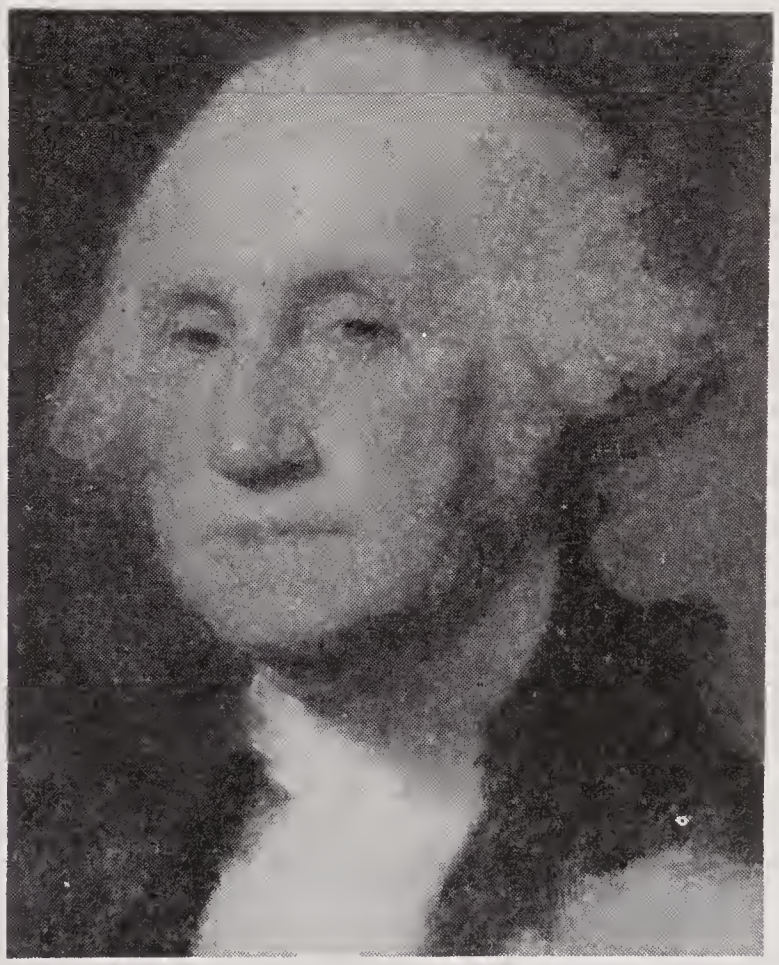
Original Portrait of Franklin, Painted by J. S. Duplessis

The Franklin vignette of the five cents stamp appears to have been engraved from the miniature then in Franklin family possession of W. J. Duane and now in the Pennsylvania Museum of Art in Philadelphia. It was painted about 1780 by Joseph Siffrede

By Courtesy of the Pennsylvania Museum of Art

The Duplessis Miniature Probably Used As Subject for the Engraving

Duplessis (1725-1802) after his larger previous portrait painted from life for his family and exhibited at the 1779 Paris Salon. It is now in the Michael Friedsam Collection in the Metropolitan Museum of Art.(8)



By Courtesy of the Boston Museum of Fine Arts

Washington Portrait by Gilbert Stuart

The Washington Vignette of the ten cents stamp is from the well known portrait painted from life, or from one of the many copies, by Gilbert Stuart, the original being in the Boston Museum of Fine Arts.

(8) From data by Dr. J. M. Coopersmith acquired by this author.

The Franklin Master Die Used by Rawdon, Wright, Hatch & Edson

The Actual Engravings Used for the Vignettes

Direct engraving on steel reverses the subjects as seen on the postage stamps. Both of these vignette engravings had previously been used on bank notes. The earliest use of both of these identical engravings has been found by Dr. Julian Blanchard(9) to be by Durand, Perkins & Co. of New York (1828-1831) and he attributes these engravings to Asher Brown Durand, then an eminent portrait engraver. The Franklin was used on The Chemical Bank of New York $2.00 bank note, and the Washington on the Fairfield County, (Conn.) Bank $5.00 bank note.

Durand, Perkins & Co. dissolved partnership in 1831(10) after which Asher Brown Durand engraved, during the next four years, over twenty portraits for The American Portrait Gallery of Famous Americans, published by James B. Longacre. The firm of Rawdon, Wright & Co., Engravers, in 1832 formed a new firm of Rawdon, Wright, Hatch & Co.(11) The two engravings used by this firm are identical with those formerly used by the former firm of Durand, Perkins & Co., and no doubt were obtained from them at this time.(9) George W. Hatch had in 1829 been with D. P. & Co. prior to entering the firm of R. W. H. & Co.(11)

The earliest known date of a bank note on which this Washington engraving was used by Rawdon, Wright, Hatch & Co. (1832-1834) is Nov. 3, 1832, on The Bank of West Florida $10.00 note. In The Essay Proof Journal No. 7, p. 149 there was illustrated The Planters Bank of Natchez, Mississippi $100.00 bank note, on which both these Frank-

(9) See Dr. Blanchard's article in this Journal.
(10) *Collectors Club Philatelist,* Oct. 1938, p. 288 by this author.
(11) *Collectors Club Philatelist,* Jan. 1939, p. 35 by this author.

The Washington Master Die Used by Rawdon, Wright, Hatch & Edson

lin and Washington engravings were used by Rawdon, Wright, Hatch & Co. which was the firm name used from 1832 to 1834.([12]) These dies were both used by later successors of this firm into the American Bank Note Co. where they probably now are. The similar but different Sartain die used contemporaneously by Draper, Toppan & Co. and their successors is not a part of this story.

The engraver of the frame and lettering is unknown. Neziah Wright was an engraver but not a vignette engraver as were Ralph and Freeman Rawdon and George W. Hatch. Tracy Edson was probably busy managing the business. James R. Rice was an engraver of this ability with this firm about that time, but we now have no evidence upon which to attribute the frame engravings to either Neziah Wright, James R. Rice, or to others.

The Essays

There are only two known model essays, one for the 5 cents, 1E-A (formerly 28 E-A) and one for the 10 cents, 2E-A (formerly 29 E-A). Both these frames have POST OFFICE engraved above and FIVE CENTS engraved below in colorless letters on black labels. The vignette for the 5 cents which is mounted in the oval was cut from a prior engraving, the Franklin printed on India paper. When I obtained the 10 cents model it had mounted in the frame a Washington on bond paper, (probably a replacement of the original R. W. H. & E. head) cut from a Toppan, Carpenter & Co. 1851 12 cents stamp as illustrated in my U. S. Essay Catalog. This obviously being wrong, it has been removed. On both these frames the U and S in the upper corners and the numerals in the lower corners are drawn with a pen in black ink. The 10 cents also has black ink diagonal lines drawn

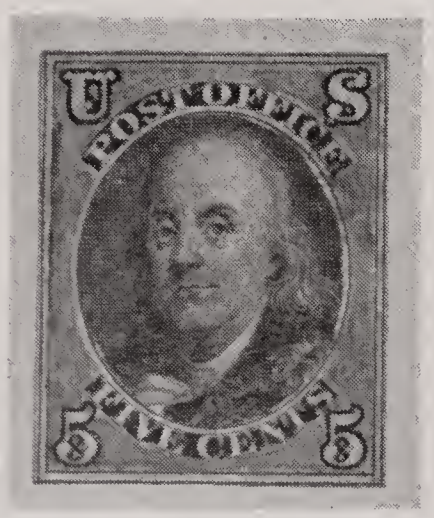
([12]) *Collectors Club Philatelist,* Jan. 1939, p. 40 by this author.

about the X's. The scroll leaf designs on the frames are both sketched in lead pencil with a light India ink brush wash all over the frames except on the white corner letters and numerals. Both essays are on thick artists cardboard cut just outside the frame lines.

James Parsons Major was then "the modeller (or designer) and head of the engraving department" for Rawdon, Wright, Hatch and Edson from 1836 to 1858.([13]) I have seen, still possession of J. P. Major's descendants, a 5 cent scarlet (no dot on forehead) and 10 cents yellow-green, 1847 die proofs trimmed close to the design, as will be discussed later. I therefore attribute responsibility for the design of these 1847 essay models to James P. Major.

Courtesy of Thomas F. Morris

James Parsons Major, Model Designer
By Rawdon, Wright, Hatch & Edson

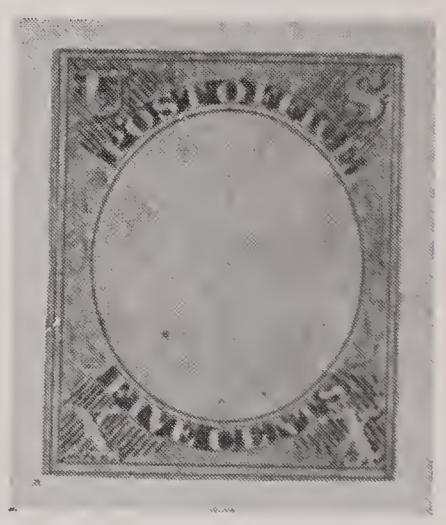


1E-A.

April, 1847.

1E-A. Five Cents.

Size of design 19x24 mm.
Design attributed to J. P. Major.
Vignette engraving attributed to A. B. Durand.
Original model. Engraved Vignette mounted on frame with top and bottom labels engraved, corner letters and numerals drawn in black ink, remainder of frame drawn in pencil and wash.
On thick artists cardboard.
(unique)
71 o/5 black



2E-A.

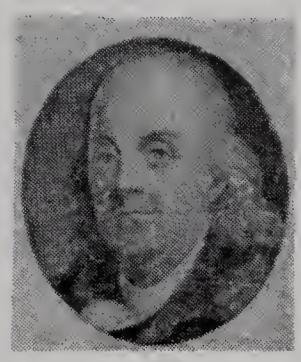
April, 1847.

2EA. Ten Cents.

Size of design 19x23 mm.
Design attributed to J. P. Major.
Original model. With vignette missing.
Top and bottom labels engraved as on 1 E-A, corner letters and numerals drawn in black ink, remainder of frame drawn in pencil and wash.

On thick artists cardboard.
(unique)
71 o/5 black

Die essays of the Franklin and Washington Vignettes and of the five cents and ten cents frames exist on India paper. These were made from the complete die by use of cut out paper mats placed over the die so as to eliminate portions of the engravings, as the cross hatching about the design, as well as the colorless frame engraving, is embossed by the pressure of printing on the India paper. We believe these may have been made at a later date, possibly about 1895.

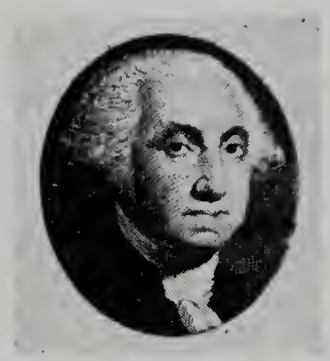


1E-B.

1E-B. Five Cents.
1895? Engraved vignette only, matted.
Engraving attributed to A. B. Durand.
On India paper 42x55 mm. (very rare)
11 m/0 dusky orange (brown) ——

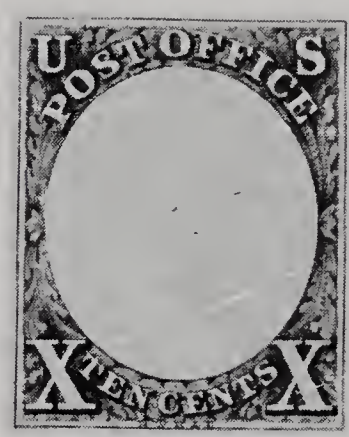
1E-C.

1E-C. Five Cents.
1895? Engraved frame only.
Matter from complete die.
On India paper 42x55 mm (very rare)
11 m/0 dusky orange (brown) ——



2E-B.

2E-B. Ten Cents.
1895? Engraved vignette only, matted.
Engraving attributed to A. B. Durand.
On India paper 42x56 mm, (very rare)
11 m/0 dusky orange (brown) ——
17 k/4 smoky dark y-y-orange ——
71 o/5 slate black ——



2E-C.

2E-C. Ten Cents.
1895? Engraved frame only.
Matted from complete die.
On India paper 42x55 mm. (very rare)
11 m/0 dusky orange (brown) ——
71 o/5 slate black ——

The 1847 Dies

From the Rawdon, Wright, Hatch & Edson proposal of March 20, 1847 we find that the dies and plates were to be line engraved on steel and "the dies and plates to belong to, and to be held for the exclusive use of the Post Office Department." This latter requirement was then the universal custom of Rawdon, Wright, Hatch & Edson as well as other bank note engravers. No question as to their holding the dies and plate seems to have arisen until the 1851 contract with Toppan, Carpenter, Cassilear & Co. was written to require the 1851 dies and plates "to belong to and to be the exclusive property of the United States of America, for the use of the Post Office Department."(14) Note that neither the 1847 proposal nor the 1851 contract make any mention of the transfer relief rolls which

(14) *The United States One Cent Stamp of 1851-1857,* Chapter X, p. 48 by this author.

seem not to have been known about by the P. O. D., as we have previously written.([15]) After the 1851 contract was executed the P. O. D. apparently tried to obtain the 1847 dies and plates held by Rawdon, Wright, Hatch & Edson. A committee was appointed and an affidavit is quoted by John Luff([16]) that records the official destruction of the 1847 dies and plates on Dec. 12, 1851. But there is no record nor evidence that the transfer relief rolls were destroyed.

When Rawdon, Wright, Hatch & Edson went into the American Bank Note Co., on May 1, 1858([17]), the latter company inherited all the effects, dies, transfer roll reliefs, machinery etc. of each of the amalgamated engraving firms. Tracy R. Edson was Vice President and Head of the Business Department.([17]) On September 1, 1858 he recommended that rooms be arranged "for showing specimens and have all the specimens of all the different firms removed thereto and conveniently arranged for exhibition, appoint suitable persons to attend to customers and to aid them in making selections."([18]) These specimens were of course essays and proofs of all the engravings then in stock, inherited from all the component firms and their predecessors. In late 1861 the portfolios in this room contained proofs of 20,000 subjects, including 5000 vignettes, 5000 portraits. Die essays and proofs from the several firms now exist in identical colors and on identical papers that can safely be attributed to 1858, and to the 1879 amalgamation when a similar procedure was probably followed. The exact matching of color inks and papers at different times is very difficult, even almost impossible. Colors of inks and quality of paper changed much during the years. Hence it is safe to assume that these identical prints from dies produced by the several former partnerships were printed to conform with Edson's recommendation about 1858.

The Duplicate Dies

In order to have a complete lot of specimens it is quite probable that, as the original dies had been destroyed in 1851, the 1847 postage stamp transfer roll reliefs were used to make duplicate dies from which proof specimens could be shown prospective customers. These dies were not necessarily hardened as no plates were to be made. Consequently over the years minor scratches or defects could progressively happen to these soft dies. Such minor defects are found on prints from many 1851 essay dies on distinctive papers and colors attributable to later years. Proof specimens were printed for various purposes from these 1847 dies at various times including 1858, about 1879 when the American, National and Continental Companies combined, and as late as 1895 when albums of proof specimens were prepared for each of the directors of the American Bank Note Co. As the latter proofs exist in my collection on paper watermarked 1895 it is evident that the duplicate dies of the 1847 5 cents and 10 cents stamp were in existence at that time, although the American Bank Note Co. is said to deny their existence now.([18])

The Die Proofs

When postage stamps were a new problem it is said that the early transfer rolls were as wide as the narrowest dimensions of the bank notes current about 1847. Fear that the large area of unengraved die about the small stamp designs, in contact with the large smooth margins of the wide transfer rolls, would cause a slipping which would blur the transferring, led the engravers of that time to enlarge the engraved area by scratching cross hatched engraved lines about the stamp design. Similar hatching is also found on die proofs of the first stamps of Belgium and other countries, but later transfer rolls were only a little wider than the stamp designs. That the original 1847 wide transfer rolls were used to make the 1858 duplicate dies is evident from the transferring to the dies of the cross hatching.

The engravers did not intend the cross hatched engraving to show on the finished proofs, consequently most of the 1847 contemporaneous die proofs were trimmed close to the design, though occasionally small parts of this cross hatching are found on early proofs.

([15]) *Collectors Club Philatelist,* July, 1942, p. 201 by this author.
([16]) *The Postage Stamps of the United States,* by John N. Luff
([17]) *Collectors Club Philatelist,* April 1941, p. 113 by this author.
([18]) *Collectors Club Philatelist,* April 1941, p. 123 by this author.

A peculiar characteristic of all proofs seen of the 5 cents die, that are large enough to show the 43 x 55 mm. die sinkage in the paper, is a clipped diagonal lower left corner. If any full size die proofs should be found of the 5 cents that do not show this clipped corner they would probably be from the original 1847 die. The 1847 die sinkages would also probably be of different sizes than those we know from the duplicate die as printed in later years. The 10 cents duplicate die sinkage is 43 x 56 mm.

Identifying 5 Cents Die and Plate Proofs

The 5 cents die as engraved has several characteristics that appear on all die proofs, but the one that does not appear on plate proofs is the short diagonal dash across the left frame line opposite the lower left of the U, which is found on all die proofs. This dash has been found by Karl Burroughs only on position number 1 in the upper left corner of the left pane and was probably removed from the transfer roll before proceeding to enter the remaining 199 positions on the plate of 200. Plate proofs, from all but the 10 left vertical row positions of each pane, also show a "position dot" used to locate the design transferred to the plate, in the central leaf of the left trileaf ornament on the horizontal center of the design.

As the central vertical gutter between the left and right panes is wider than the gutters between the positions within the panes, the position dots to locate 10 L etc. do not fall in the trileaf ornaments on 1 R etc., but are found in the central vertical gutter between the panes. Consequently any proof (except the upper left corner) that contains the dash on the left frame line, and does not have a position dot in the left trileaf, is a die proof, and any proof that does not contain this dash and does have a position dot in the left trileaf is a plate proof. The frame lines of some positions on the plate were also recent. There is a short diagonal dash in the flag of the left 5, and a short vertical dash under W of R. W. H. & E., that occur on both die and plate proofs.

The 10 cents plate proofs have the same varying size and location of position dots as described for the 5 cents plate proofs, and in addition many of the positions on the 10 cents plate have recut frame lines, etc. as illustrated by Elliott Perry's plating of the 200 positions. ([19])

Progressive Defects on 5 Cents Die Proofs

1847. We have at least two characteristics, as well as their being very fine impressions, of 5 cents die proofs that can safely be attributed to 1847 contemporaneous prints, in addition to their being trimmed close to the design. First—these 1847 proofs are free from later progressive defects which occurred to the soft steel die and, second—by colors of the inks used, the latter also being helpful in identifying the contemporaneous 10 cents proofs. A 5 cents orange-red, and 10 cents green, proof still in possession of the descendants of James P. Major have provided a color match for at least two contemporaneous colors, and these two with other 1851 essays in similar and other colors give a color range of the inks used in this period. Engravers did not have a choice of so many color inks in the 1847-51 period.

1858? The 5 cents die proofs printed in 1858 and thereafter have a "dot on the forehead" over the left eye. This dot has long been known and 1858 color proofs have been seen with this dot removed, probably by use of a razor blade. However, this "dot on forehead" is found on the "hybrid" die proofs 1P2c (and b) and 2P2c (and b) and as these hybrids were probably made on P. O. D. order by R. W. H. & E. from the original die before December 12, 1851, hence this "dot on forehead" defect probably occurred during the 1847-1851 period.

1879? The five cents die proofs printed in 1879 and thereafter have an additional dot, that cannot be removed without detection, about equidistant from the P, O and U in the upper left corner—all the many 1895 proofs have this "dot over P." This "dot over P"

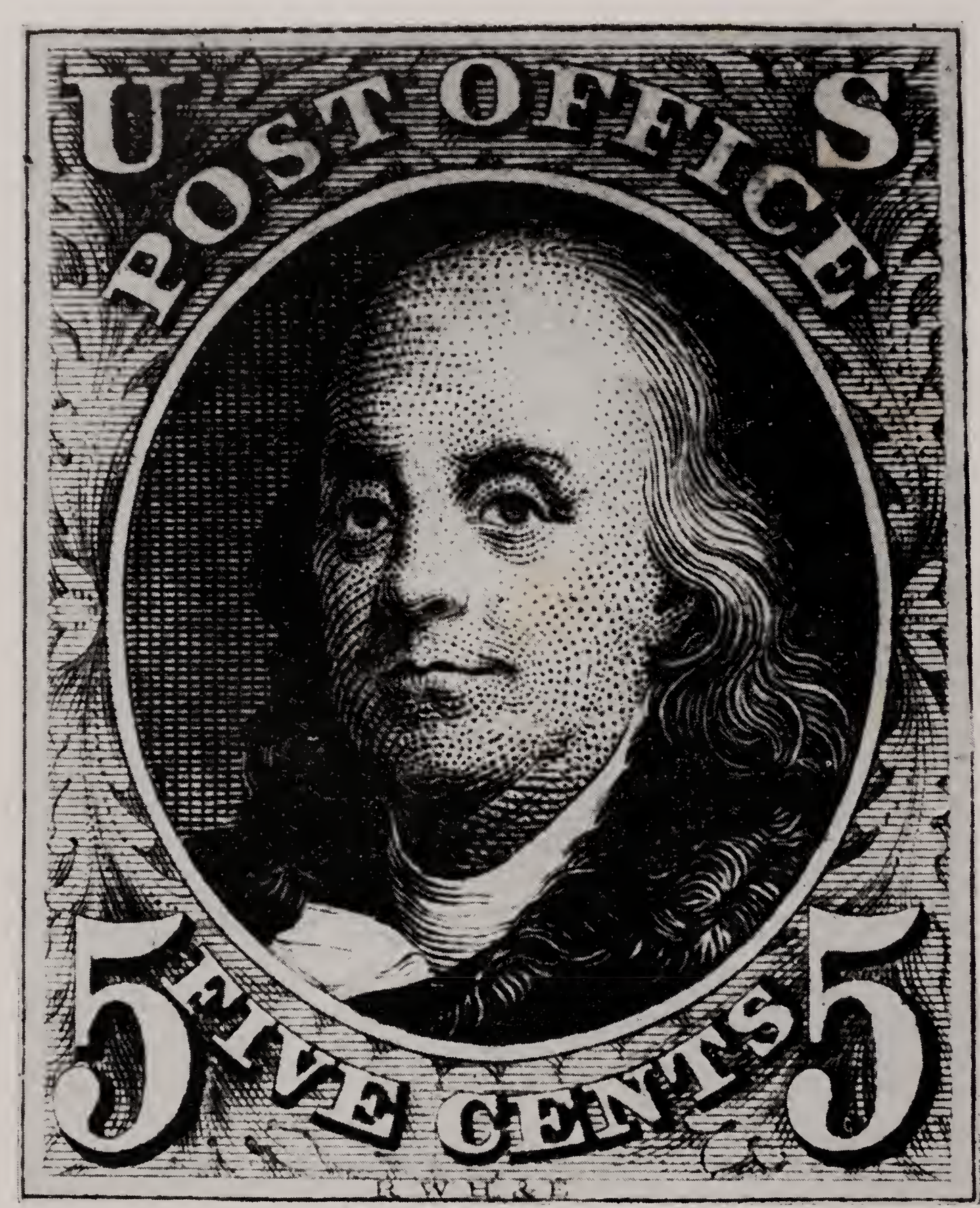


Photo by Philatelic Research Laboratories

1P1a. Enlarged 13 k/3 Dark Brown Die Proof Printed in 1847. Without Flaws.
Largest Margins Known on a 5 Cents 1847 Die Proof (35 k/0 dark green)

is also on die proofs printed on banknote papers made by Crane & Co. from 1847 to 1859. These die proofs 1TC1k, 2TC1k, 1TC1l 2TC1l may have been made before 1879.

The 10 Cents Die Proofs

1847. On the earliest 10 cents die proofs the line which cuts across the bottom of the neck-stock, just above and inside the bottom of the inner oval line which frames the vignette (over EN), is clearly engraved, while on 1858 and later prints it is partly worn away, more so on the hard bond papers.

1879? On early prints the finest engraved lines are clear and unbroken, but on some prints made about 1879 many of the fine vein lines on the leaves of the frame are partly worn away, particularly those over both X's.

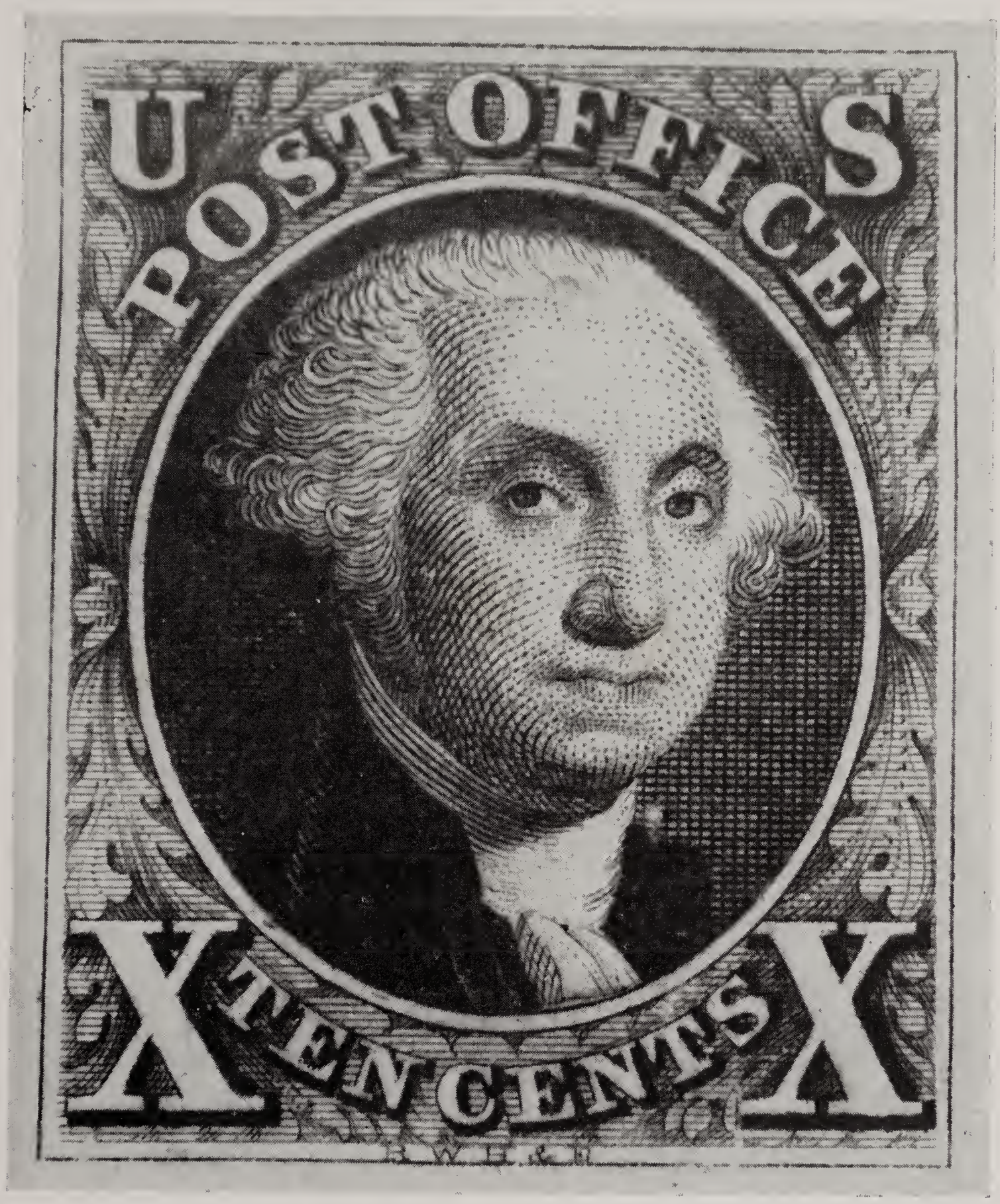


Photo by Philatelic Research Laboratories

2P2a. Enlarged 35 k/0 Green Die Proof Printed in 1847.

1895? On 10 cents die proofs with cross-hatching printed about 1895, that are large enough to show the left side die sinkage, there is a 3 mm. tall ink blur just inside the left side die sinkage opposite the left X in the design, that is not found on earlier prints. The left margin ink blur 8 mm. above the top of the stamp design appears on earlier prints, as well as the light one next to the design in the right margin just above X.

The ink colors and papers of the 10 cents die proofs can be matched with the 5 cents die proofs of the several printings.

The 10 cents plate proofs have the same varying size and location of position dots as described for the 5 cents plate proofs, and in addition many of the positions on the 10 cents plate have recut frame lines, etc. as illustrated by Elliott Perry's plating of the 200 positions. (19)

(19) *Collectors Club Philatelist,* July, 1924 etc.

5 Cents.
Without Flaws.

1847. a. On India paper, stamp size.

1TC2a. 35 k/0 dark green (25x 30mm.) 300.00
1P2a. 13 k/3 dismal dark o-y-orange (brown) 200.00

With Dot on Forehead Only.

1858? b. On India paper, stamp size.

1TC2b.
33 k/0 dark g-y-green 150.00
48 m/1 dim dusky m.g-b-blue 150.00
1P2b. 9 m/3 dismal dusky o-r-orange (brown) 75.00

10 Cents.

Without Left Margin Blur.

1847. a. On India paper, stamp size.

2TC2a. 6 h/0 m. deep m.o-o-red 300.00
35 k/0 dark green 300.00
47 m/1 dim dusky g-b-blue
2P2a. 69 m/5 black 200.00

1858? b. On India paper, stamp size.

2TC2b. 1 k/1 dim dark red 150.00
33 k/0 dark g-y-green 150.00
2P2b. 69 o/5 black 75.00

c. Hybrid die proof on India paper stamp size mounted on India paper 52 x 62 mm. block sunk on card. Above proofs 1P2b and 2P2b were probably removed from hybrids.

1P2c. 9 m/3 dismal dusky o-r-orange 75.00
2P2c. 69 o/5 black 75.00

d. On white bond paper .003″ thick, stamp size.

1TC2d. 1 k/1 dim dark red 100.00
1P1d. 15 k/1 dim dark y-orange (die size) 150.00
2TC2d. 1 k/1 dim dark red 100.00
2TC2d. 45 m/2 dull dusky b-g-blue 100.00
2P1d. 69 o/5 black die sunk 150.00
2P2d. 69 o/5 black (stamp size) 100.00

e. On 45 g/2 dull v. faint b-g-blue back wove paper .0035″ thick, stamp size.

1TC2e. 1 k/1 dim dark red 100.00

f. On coarse horizontal laid paper (6 lines in 10 mm.) .0035″ thick (1 known).

2TC2f. 33 k/0 dark g-y-green (1 known) 150.00

g. On 47 f/2 dull faint g-b-blue transparent pelure paper .002″ thick (1 known)

2TC2g. 33 i/0 deep g-y-green 150.00

With Dot Over P of Post and Dot on Forehead.

1879? h. On India paper stamp size.

1TC2h. 5 h/0 m. deep o-o-red 75.00
49 m/0 dusky blue 75.00
11 m/0 dusky orange (brown) 75.00
2TC2h. 5 h/0 deep o-o-red 75.00

i. On white bond paper .003″ thick, stamp size, or larger to 29 x 33 mm. (100.00)

1TC2i. 1 i/0 deep red 75.00
39 k/1 dim dark b-green 75.00
1P2h. 17 h/0 m. deep y-y-orange (brown) 75.00
1P2i. 13 m/3 dismal dusky o-y-orange (brown) 75.00
15 k/2 dull dark y-orange (brown) 75.00
2TC2i. 39 k/1 dim dark b-green 75.00
2P2i. 71 o/5 slate-black 85.00

j. On cardboard .012″ thick (1) 42 x 56 mm or (2) cut to stamp size.

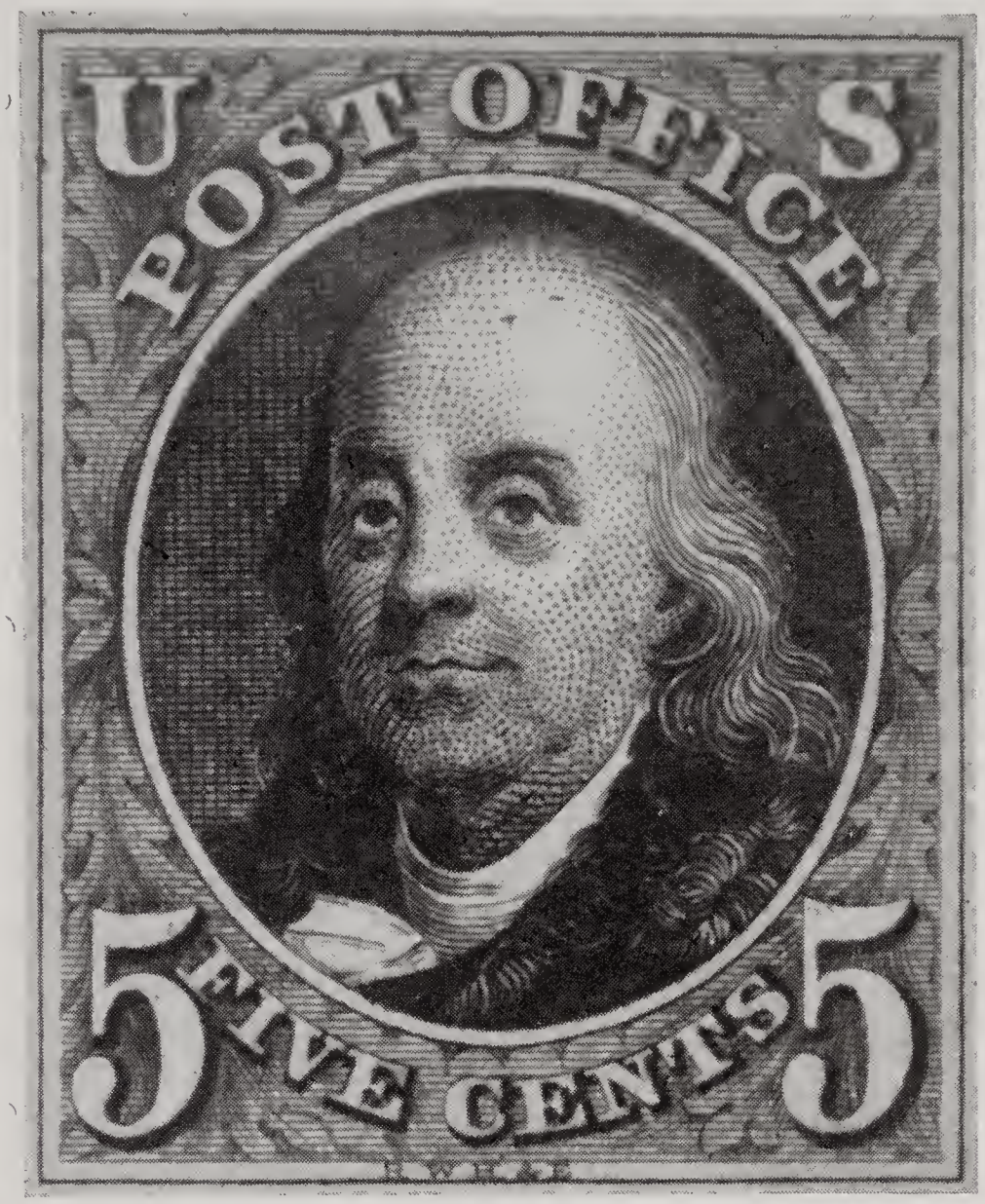
1TC2j. 39 k/1 dim dark b-green 75.00
69 o/5 black 85.00
1P2j. 11 m/0 dusky orange (brown) 85.00
2TC1j. 11 m/0 dusky orange brown) 100.00
2TC2j. 11 m/0 dusky orange (brown) 85.00
2P1j. 69 o/5 black 125.00
2P2j. 69 0/5 black 85.00

k. On 19 f/2 dull faint o-yellow old cloudy bank note paper .003″ thick (Crane's Olcott 10 lbs. made 1847 to 1859) 35 x 40 mm. or larger.

1TC1k. 5 -/1 dim o-o-red 100.00
2TC1k. 11 m/2 dull dusky orange (brown) 100.00

l. On 21 g/2 dull v. faint o-y-yellow old clear bank note paper .0025″ thick (Crane's Danvass 14 lbs. made 1847 to 1859) 30 x 40 mm. or larger.

1TC1l. 5 h/0 m. deep o-o-red 100.00
17 -/0 y-y-orange 100.00
69 m/5 dusky natural gray 100.00
2TC1l. 5 h/0 m. deep o-o-red 100.00
35 m/1 dim dusky g-b-green 100.00
72 i/0 deep m.v-r-red 100.00

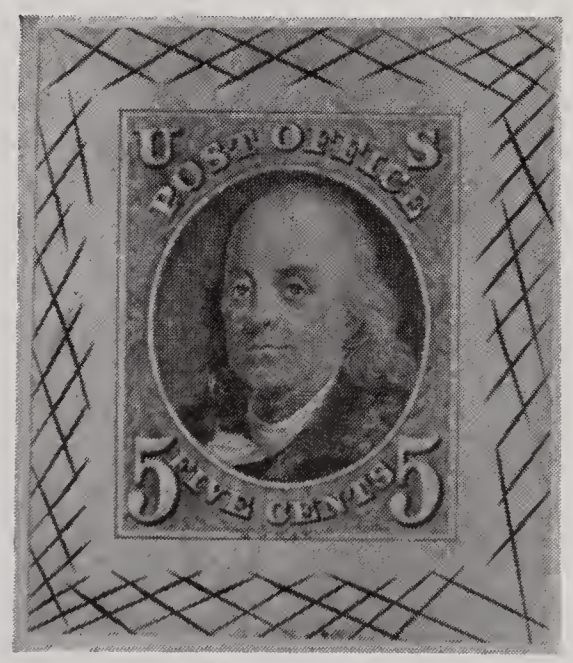


1P1 h to xx. With "Dot on Forehead" and "Dot over P."

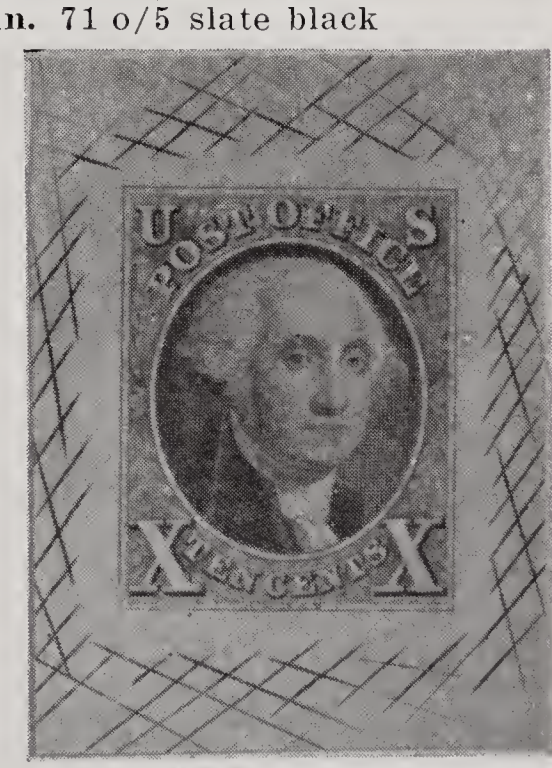
72 i/0 deep m. v-r-red 100.00
1P1l. 11 l/0 v. dark orange (brown) 100.00
2P1l. 69 m/5 dusky neutral gray 100.00

n. On clear fine grain stiff white bond paper .0032" thick, 40 x 52 mm.

1P1n. 15 k/1 dim dark orange 75.00
2P1n. 71 o/5 slate black 75.00



1TC2 o and p.



2TC2 o and p.

1879? o. On soft white proof paper .003" thick about 28 x 33 mm. (Goodall).

1TC2o. 5 i/1 dim deep o-o-red 75.00
1P2o. 15 m/2 dull dusky y-y-orange (brown) 80.00
1TC2o. 37 m/1 dim dusky g-b-green 75.00
2TC2o. 5 i/1 dim deep o-o-red 75.00
15 m/2 dull dusky y-orange (brown) 75.00
37 m/1 dim dusky g-b-green 75.00

43 m/2 dull dusky g-blue 75.00
71 o/5 slate black 80.00

1879? p. On crisp white bond paper .003" thick about 28 x 33 mm. (Goodall).

1TC2p. 5 i/1 dim deep o-o-red 60.00
1P2p. 15 m/2 dull dusky y-orange brown 65.00
1TC2p. 37 m/1 dim dusky g-b-green 60.00
45 m/1 dim dusky b-g-blue 60.00
71 o/5 slate-black 65.00

43 m/2 dull dusky s-blue 75.00
2P2o. 71 o/5 slate-black 80.00

2TC2p. 5 i/1 dim deep o-o-red 60.00
15 m/2 dull dusky y-orange (brown) 60.00
37 m/2 dull dusky g-b-green 60.00
45m/1 dim dusky b-g-blue 60.00
2P2p. 71 o/5 slate-black 65.00
With ink blur at left edge of die opposite X.

1TC1 q to t.

1895? q. On white hand made proof paper with faint vertical laid texture .004" thick 43 x 56 mm.

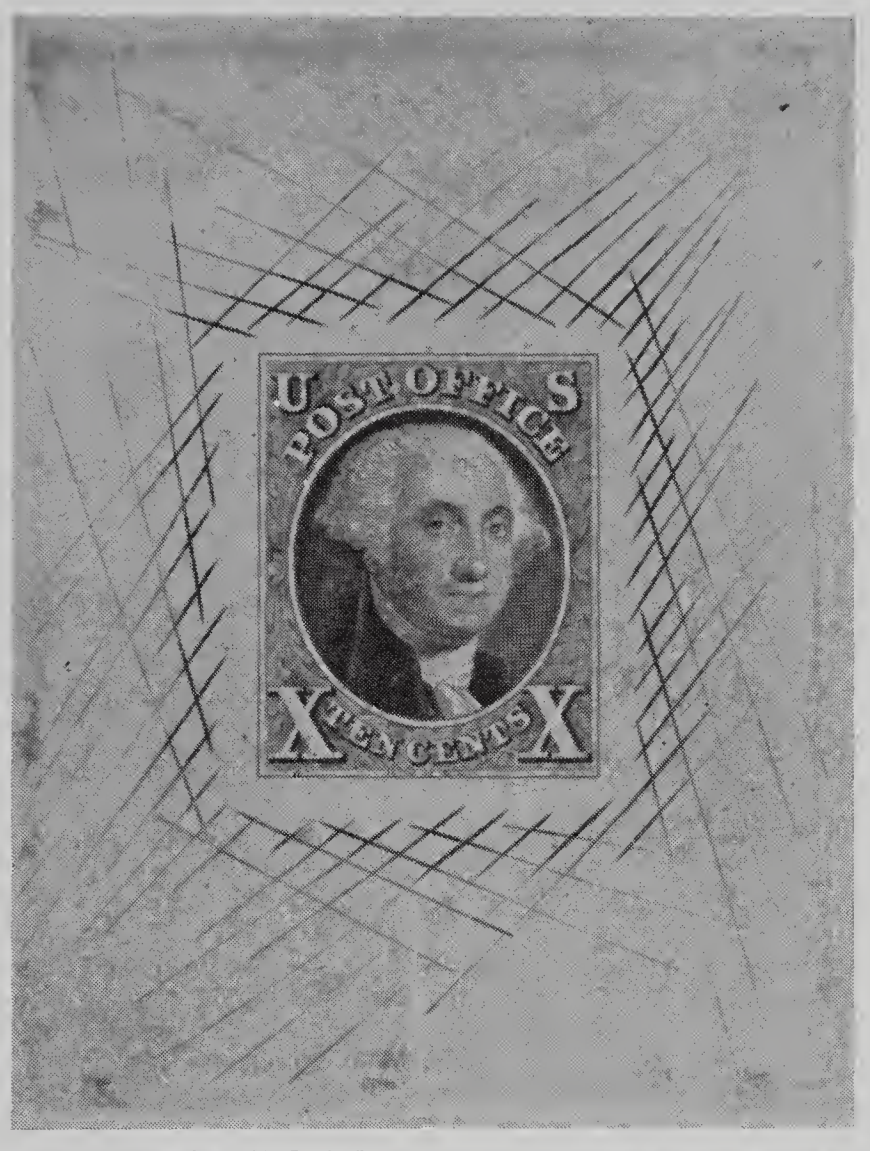
1TC1q. 5 h/0 m. deep o-o-red 90.00
15 g/5 gloomy v. faint o-yellow (albino) 90.00
71 o/5 slate black 100.00

2TC1q. 5 h/0 m. deep o-o-red 90.00
11 h/0 m. deep orange 90.00
11 m/0 dusky orange 90.00
15 g/5 gloomy v. faint o-yellow (albino) 90.00
36 m/0 dusky m. green 90.00

1895? r. On white hand made proof paper with faint wove texture .004" thick, about 50 x 62 mm. Some exist die sunk on card.

1TC1r. 1 j/0 v. deep red 90.00
5 h/0 m. deep o-o-red 90.00
11 h/0 m. deep orange 90.00
1P1r. 11 m/0 dusky orange (brown) 100.00
1TC1r.
17 h/0 m. deep y-y-orange 90.00
21 -/0 o-y-yellow 90.00
36 m/0 dusky m. green 90.00
48 n/1 dim v. dusky m. g-b-blue 90.00
57 m/2 dull dusky v-b-violet 90.00

2TC1r. 1 j/0 v. deep red 90.00
5 h/0 m. deep o-o-red 90.00
7 i/0 deep r-orange 90.00
11 m/0 dusky orange 90.00
15 h/0 m. deep y-orange 90.00
17 h/0 m. deep y-y-orange 90.00
17 m/1 dim dusky y-y-orange 90.00
21 -/0 o-y-yellow 90.00
48 n/1 dim v. dusky m. g-b-blue 90.00
57 m/2 dull dusky v-b-violet 90.00
2P1r. 69 o/5 black 100.00



2P1 q to xx. With Ink Blur on Left Edge of Die Opposite x.

1895? s. On machine made white wove proof paper .004″ thick, about 50 x 62 mm.

1TC1s. 17 h/0 m. deep y-y-orange	90.00	**2TC1s.** 48 m/1 dim dusky m. g-b-blue	90.00
48 m/1 dim dusky m. g-b-blue	90.00		

t. On white proof paper 43 x 56 mm. die sunk on card, or removed.

1TC1t. 11 /0 m. deep orange	90.00	**2TC1t.** 17 m/1 dim dusky y-y-orange (brown)	90.00
1TC1t. 11 h/10 m. deep orange	100.00		

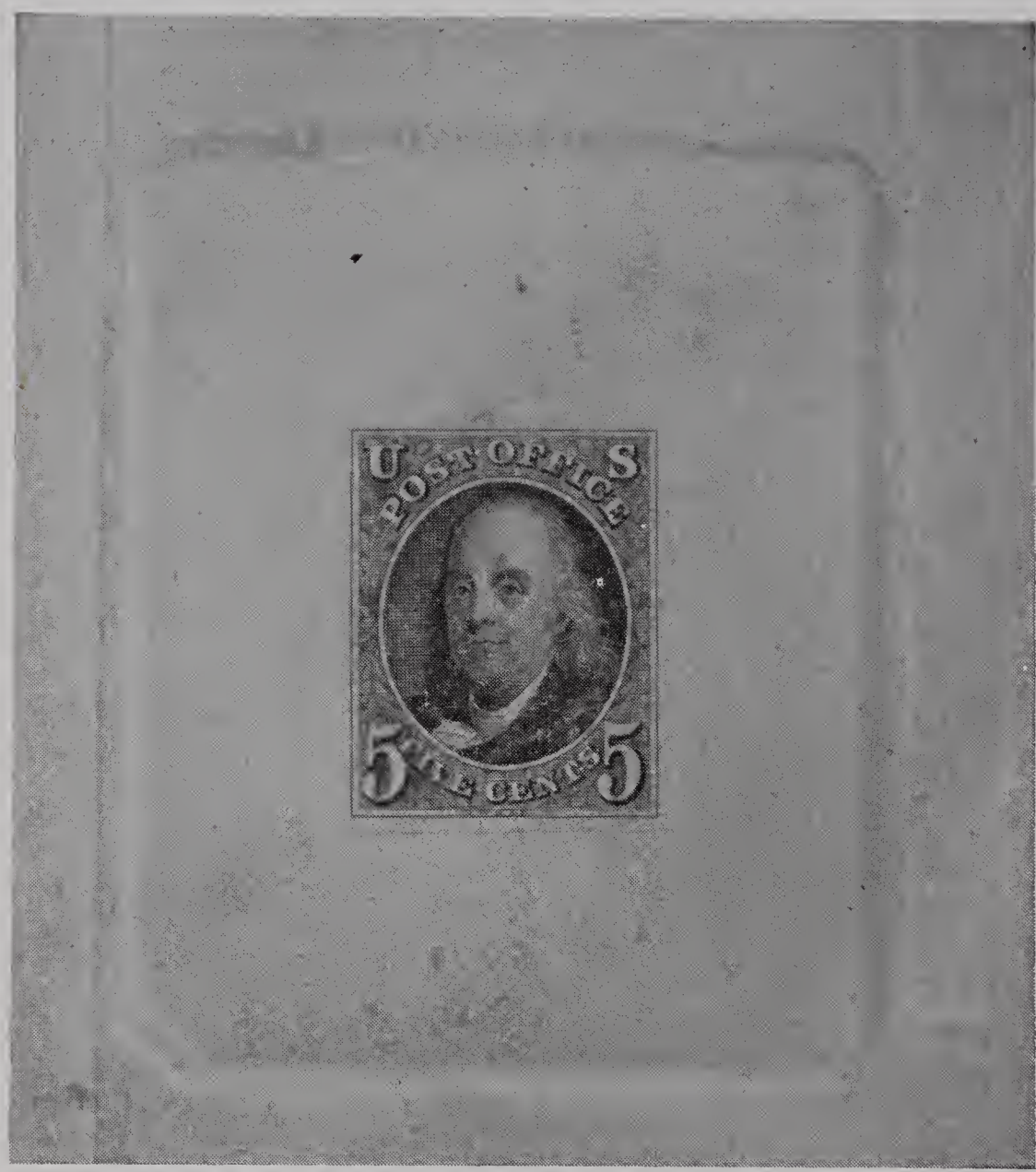
Printed Through a Mat With Cut Outs About Stamp Size.
To eliminate cross-hatching which is albino embossed on the paper.
These u. and v. come from books of proofs given Directors of the American Bank Note Co.

1892? u. On hand made white proof paper with faint wove texture .003″ thick and die sunk on card.

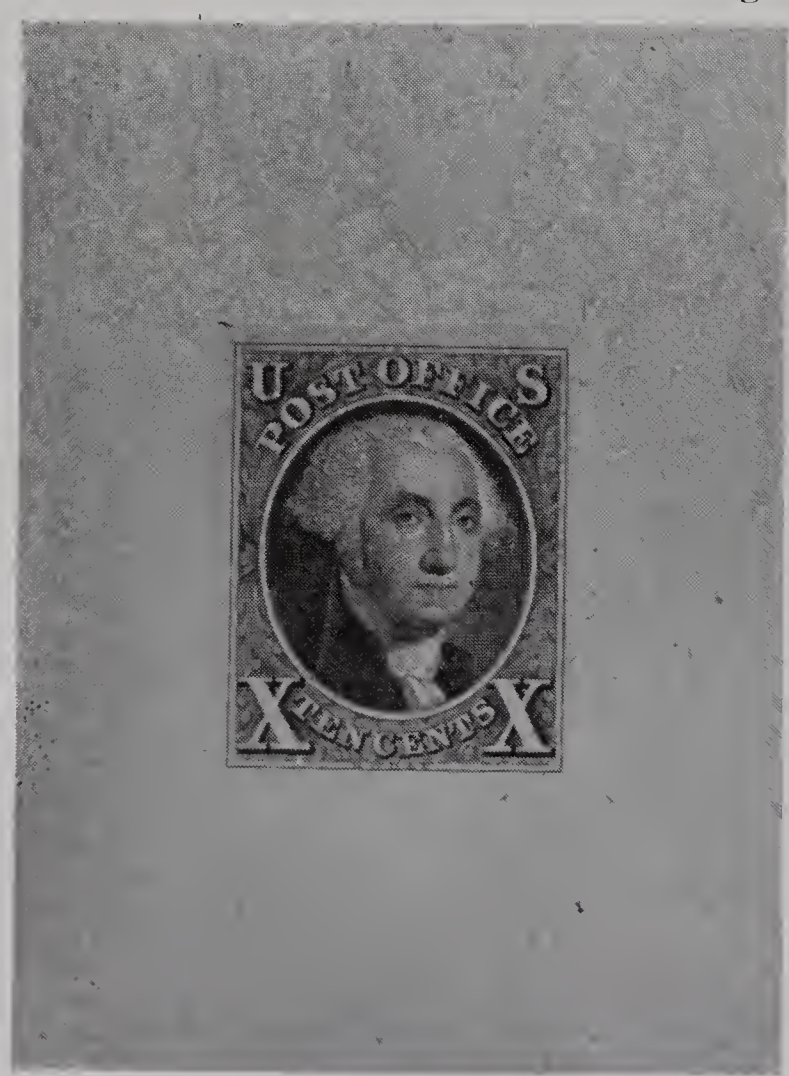
1TC1u. 5 h/0 m. deep o-o-red	90.00	**2TC1u.** 11 l/0 v. dark orange (brown)	90.00
7 m/0 dusky r-orange	90.00	**2P1u.** 21 o/5 slate black	100.00
1P1u. 11 l/0 v. dark orange (brown)	100.00		
36 m/0 dusky m. green	90.00		
71 o/5 slate black	100.00		
1P1u. 11 m/0 dusky orange (brown)	100.00		

v. On white glazed surface (with yellowish back) wove plate paper about 64 x 76 mm.
Prints of U. S. essays (no U. S. proofs) by the A. B. N. Co. and its predecessors from 1851 to 1890 also exist on this white glazed paper and in same 4 colors.

1TC1v. 4 h/0 m. deep m. o-red	75.00	**2TC1v.** 4 h/0 m. deep o-o-red	75.00
15 m/5 gloomy dusky y-orange	75.00	15 m/5 gloomy dusky y-orange	75.00
47 m/0 dusky g-b-blue	75.00	47 m/0 dusky g-b-blue	75.00
71 o/5 slate black	85.00	**2P1v.** 71 o/5 slate black	85.00



1TC1 u and v. Without Cross-Hatching.



2TC1 u and v. Without Cross-Hatching.

The 1895 Paper Sample Die Proofs

Noticing about 1925 that some 1847 die proofs on colored bond, white bond, laid, linen and wove papers contained parts of watermarks and printing on the back, I finally found the names of Crane & Co. and L. L. Brown Paper Corp. and investigated. The results clearly established the date after which these proofs were printed to be 1895 as I have some of these proofs on these papers watermarked 1891 and 1895. They were first chronicled in the philatelic press in 1897.

In addition to India, proof and office papers, which bank note engravers used, they sold to their customers, banknote, bond, parchment and linen papers. In the days of private bank notes before 1862 samples were about 6 x 8 inches with the company's engraved card the size of a banknote printed on the upper half with lower half left plain. Later these paper companies prepared samples of their papers in 8 x 5 inch booklet form with their name card on the cover containing 8 x 5 inch samples of their various white and color papers. Each sample sheet had printed in the upper right corner the name of the maker, name and number of the paper, etc.

Crane & Co. of Dalton, Mass. and L. L. Brown Paper Company of Adams, Mass. prepared such books. As a frontispiece inserted in the Crane sample book there is an engraved card of the American Bank Note Co. with the 1½ x 2 inch vignette of Washington's head in the center, printed in black on a green engraved background and frame. These books were made up in alternate years with July dates of 1885, 1888, 1891, 1893, 1895, etc. on the cover. I have such books dated 1893. The papers were also date watermarked and with CRANE & CO., DALTON, MASS. in double line block letters about 10 mm. high. This watermark was used only by "Pioneer" Mill after 1884. The corner card on each sheet extended about 2¼ inches from the right and 1⅛ inches from the top. Each Brown Co. sample sheet has their trademark printed in the center so this portion had to be wasted.

Apparently the American Bank Note Co. used sheets from these two paper sample books (and one other of wove papers not yet identified) upon which to print these 1847 die proofs. These sheets of the Crane Co. would cut to make 11 proofs and the Brown Co. 10 proofs of the average size we have (40 x 45 mm.) without much encroachment on the corner card, which was wasted. This book contained sheets of seven colors of glazed bond paper and a number of unglazed white bond and laid papers which have been matched with the proofs which are here cataloged. All these 1895 normal color die proofs of the 5 cents are 11 l/0 v. dark orange (brown) and the 10 cents are 69 o/5 black.

Die Proofs on Colored Bond Papers With Cross-hatching

1895. aa. On 71 f/0 faint v-r-red bond paper .003" thick (Crane's Glazed Pink).

1TC1aa.	1 j/0 v. deep red	60.00	**2TC1aa.**	1 j/0 v. deep red	60.00
	5 h/0 m. deep o-o-red	60.00		5 h/0 m. deep o-o-red	60.00
	17 h/0 b. deep y-y-orange	60.00		17 h/0 m. deep y-y-orange	60.00
	21 h/0 m. deep o-y-yellow	60.00		21 h/0 m. deep o-y-yellow	60.00
	36 m/0 dusky m. green	60.00		36 m/0 dusky m. green	60.00
	48 m/1 dim dusky m. g-b-blue	60.00		48 m/1 dim dusky m. g-b-blue	60.00
1P1aa.	11 l/0 v. dark orange (brown)	70.00	**2P1aa.**	69 o/5 black	70.00

bb. On 9 g/2 dull v. faint o-r-orange bond paper .003" thick (Crane's Glazed Lavender).

1P1bb.	11 l/0 v. dark orange (brown)	70.00	**2P1bb.**	69 o/5 black	70.00

cc. On 13 b/1 dim light o-y-orange bond paper .003" thick (Crane's Glazed Salmon)

1P1cc.	11 l/0 v. dark orange (brown)	70.00	**2P1cc.**	69 o/5 black	70.00

dd. On 19 b/1 dim light o-yellow bond paper .003" thick (Crane's Glazed Buff).

1P1dd.	11 l/0 v. dark orange (brown)	70.00	**2P1dd.**	69 o/5 black	70.00

ee. On 41 b/2 dull light b-b-green bond paper .003" thick (Crane's Glazed Green)

1P1ee. 11 l/0 v. dark orange (brown) 70.00 | **2P1ee.** 69 o/5 black 70.00

ff. On 47 f/2 dull faint g-b-blue bond paper .003" thick (Crane's Glazed Blue).

1P1ff. 11 l/0 v. dark orange (brown) 70.00 | **2P1ff.** 69 o/5 black 70.00

Die Proofs on Colored Wove Papers

gg. On 1 f/2 dull faint red wove paper .0025" thick, about 38 x 43 mm.

1P1gg. 11 l/0 v. dark orange (brown) 70.00 | **2P1gg.** 69 o/5 black 70.00

hh. On 9 f/2 dull faint o-r-orange wove paper .003" thick, about 40 x 50 mm.

1P1hh. 11 l/0 v. dark orange (brown) 70.00 | **2P1hh.** 69 o/5 black 70.00

ii. On 19 d/1 dim pale o-yellow wove paper .002" thick, about 37 x 40 mm.

1P1ii. 11 l/0 v. dark orange (brown) 70.00 | **2P1ii.** 69 o/5 black 70.00

jj. On 21 f/3 dismal faint o-y-yellow wove paper .003" thick, about 34 x 37 mm. or larger.

1P1jj. 11 l/0 v. dark orange (brown) 70.00 | **2P1jj.** 69 o/5 black 70.00

kk. On 23 d/2 dull pale yellow wove paper .0025" thick, about 35 x 42 mm.

1P1kk. 11 l/0 v. dark orange (brown) 70.00 | **2P1kk.** 69 o/5 black 70.00

ll. On 37 g/2 dull v. faint g-b-green wove paper .002" thick, about 36 x 41 mm.

1P1 ll. 111/0 v. dark orange (brown) 70.00 | **2P1 ll.** 69 o/5 black 70.00

mm. On 41 d/2 dull pale b-b-green wove paper .0035" thick (Crane's Glazed Light Green).

1P1mm. 11 1/0 v. dark orange (brown) 70.00 | **2P1mm.** 69 o/5 black 70.00

nn. On 44 d/1 dim pale m. g-blue wove paper .0025" thick, about 32 x 35 mm. (Crane's Glazed Blue).

1P1nn. 11 l/0 v. dark orange (brown) 70.00 | **2P1nn.** 69 o/5 black 70.00

Die Proofs On Bluish Laid Paper

About 1899 normal color impressions of the 5 cents and 10 cents on bluish laid paper stamp size appeared. These were listed in Scott's Standard Catalogue from 1900 to 1904 as unused stamps and are said to have sold up to 300.00 each. The die proofs then appeared and it was evident that the cataloged varieties had been cut from die proofs on this paper and the listings as stamps was discontinued.

I have found that these proofs were printed on sample paper sheets from a booklet by L. L. Brown Paper Co., Adams, Mass. as here cataloged. The imprint extends 75 mm. from the right and 23 mm. from the top. The firm's trademark with crest of raised arm holding a scimitar is printed in the center of the sheet about 25 x 50 mm. in size. The double line watermark L. L. BROWN/PAPER CO. is in two lines with large and small Roman capitals 15 and 11 mm. high. A sample sheet provides 10 die proofs of average size.

oo. On 45 f/2 dull faint b-g-blue laid linen paper .002" thick, 9 lines in 10 mm. with chains 30 mm. apart. (Brown's All Linen 18 lbs. to 500 sheets).

1P1oo. 11 l/0 v. dark orange (brown) 70.00 | **2P1oo.** 69 o/5 black 70.00

Die Proofs on White Laid Paper With Cross-hatching

1895. pp. On 21 g/2 dull v. faint o-y-yellow opaque laid paper .00325″ thick 7 1/2 lines in 10 mm with chains 30 mm apart, about 35 x 45. (Brown's All Linen).
These also exist at stamp size with gum.

1P1pp.	11 l/0 v. dark orange (brown)	75.00	**2P1pp.**	69 o/5 black	75.00

qq. On 21 f/2 dull faint o-y-yellow coarse semi-opaque laid paper .003″ thick, 6 lines in 10 mm. with chains 24 mm. apart, 31 x 36 mm. and larger (Cranes Unglazed Laid).

1P1qq.	11 l/0 v. dark orange (brown)	75.00	**2P1qq.**	69 o/5 black	75.00

rr. On 21 g/2 dull v. faint o-y-yellow semi-opaque laid paper .00275″ thick, 7 1/2 lines in 10 mm. with chains 30 mm. apart, 32 x 42 mm. and larger (Brown's All Linen).

1P1rr.	11 l/0 v. dark orange (brown)	75.00	**2P1rr.**	69 o/5 black	75.00

ss. On 21 g/2 dull v. faint o-y-yellow semi-transparent laid paper .0025″ thick 7½ lines in 10 mm with chains 30 mm. apart, 32 x 40 mm. and larger (Brown's All Linen).

1P1ss.	11 l/0 v. dark orange (brown)	75.00	**2P1ss.**	69 o/5 black	75.00

tt. On 21 g/2 dull v. faint o-y-yellow transparent laid paper .002″ thick, 7½ lines in 10 mm. with chains 30 mm. apart, 32 x 40 mm. and larger (Brown's All Linen).

1P1tt.	11 l/0 v. dark orange (brown)	75.00	**2P1tt.**	69 o/5 black	75.00

Die Proofs on White Bond Paper With Cross-hatching

1895. uu. On 23 g/2 dull v. faint yellow semi-opaque bond paper .0035″ thick with a faint diamond flake overall watermark as from threads in the blanket, 34 x 44 mm. and larger (Crane's Wmk exists).

1P1uu.	11 l/0 v. dark orange (brown)	75.00	**2P1uu.**	69 o/5 black	75.00

vv. On 23 g/2 dull v. faint yellow opaque close woven bond paper .003″ thick, 35 x 38 and larger.

1P1vv.	11 l/0 v. dark orange (brown)	75.00	**2P1vv.**	69 o/5 black	75.00

ww. On 23 g/2 dull v. faint yellow thin wove semi-transparent bond paper .0025″ thick, 40 x 45 mm. and larger (Crane's Unglazed Bond).
Exists with 1891 and 1895 watermark (100.00).

1P1ww.	11 l/0 v. dark orange (brown)	75.00	**2P1ww.**	69 o/5 black	75.00

Die Proofs on White Wove Paper With Cross-hatching

1895. xx. On 23 g/2 dull v. faint yellow semi-transparent wove paper .0025″ thick about 40 x 50 mm. (Brown's No. 5 Wove Typewriter Paper).

1P1xx.	11 l/0 v. dark orange (brown)	75.00	**2P1xx.**	69 o/5 black	75.00

The 1847 Plate Proofs on India Paper

Twelve full sheets of 200 1847 plate proofs on India paper, six of the 5 cents and six of the 10 cents values, became available to philatelists; each value in orange, brown and black with the diagonal SPECIMEN overprint, and the same three colors without the overprint. These sheets have now probably all been cut up. About 40 years ago it is said that a full pane of 100 5 cents black with the red SPECIMEN overprint then was seen but it has since been cut apart; the block of 30 and a block of 10 are still known. No duplicate positions of 1847 proofs in the same color with, or without, the overprint are

known to studious philatelists experienced in plating, hence we can assume that only these twelve sheets of 200 subjects became available. No 1847 plate proofs are known on cardboard nor on any other paper, but some India paper proofs, fortunately for their preservation, still adhere to the cardboard backing on which they were printed.

Of these proofs without SPECIMEN overprint the 5 cents brown and orange and the 10 cents brown and black are rare, possibly because three of these proofs have long been used by collectors as space fillers for the stamps. Few philatelists have been heretofore able to identify the 5 cents brown and 10 cents black plate proofs without SPECIMEN from die proofs cut to stamp size, as both exist in the same colors. We have described the differences on a previous page. The 10 cents black plate proof is extremely rare; but I find the other two mentioned are also rare. The 10 cents black with SPECIMEN exists with the overprint nearly removed. The 5 cents orange and 10 cents orange are not yet cataloged by Scott's. Of the proofs with SPECIMEN I find the 10 cents brown and 10 cents orange scarce in good condition, they were not always carefully cut in the gutters. Many have been thinned and damaged during the past 100 years. It is possible that some large blocks of these scarce proofs from the right pane are hidden away in old collections. Multiples without SPECIMEN are especially rare.

These black proofs are fairly uniform in color. Some of those printed in orange are darker, probably from sulphureting which immersion in hydrogen peroxide should restore to the original color. I have the 5 cents brown with SPECIMEN in five shades—11 l/2 dull v. dark orange (brown), 11 m/2 dull dusky orange (brown), 11 n/2 dull v. dusky o-y-orange (black-brown), 13 l/3 dismal v. dark o-y-orange and 13 m/3 dismal dusky o-y-orange (black-brown), which might be assumed to be from different printings if any duplicate plate positions were known. As they must all come from the same sheet it is possible that the plate was unevenly wiped, or that sulphureting has occurred.

1947. Size of diagonal **SPECIMEN** overprint 3 x 23 mm.

5 Cents.

Plate proofs on India paper	
1TC3. 11 i/0 deep orange	75.00
1TC-Sd. SPECIMEN in black	40.00
block of 4	250.00
1P3. 11 m/2 dull dusky orange (brown)	75.00
1P3-Sd. SPECIMEN in black	40.00
block of 4	250.00
1TC3. 69 o/5 black	60.00
block of 4	250.00
1TC3-Sd. SPECIMEN in red	40.00
block of 4	250.00

10 Cents.

Plate proofs on India paper	
2TC3. 11 i/0 deep orange	60.00
2TC3-Sd. SPECIMEN in black	40.00
2TC3. 11 m/2 dull dusky orange (brown)	75.00
block of 4	
2TC3-Sd. SPECIMEN in black	50.00
2P3. 69 o/5 black	100.00
block of 4	600.00
2P3-Sd. SPECIMEN in red	40.00
block of 4	250.00

The 1875 Reproduction Die Proofs

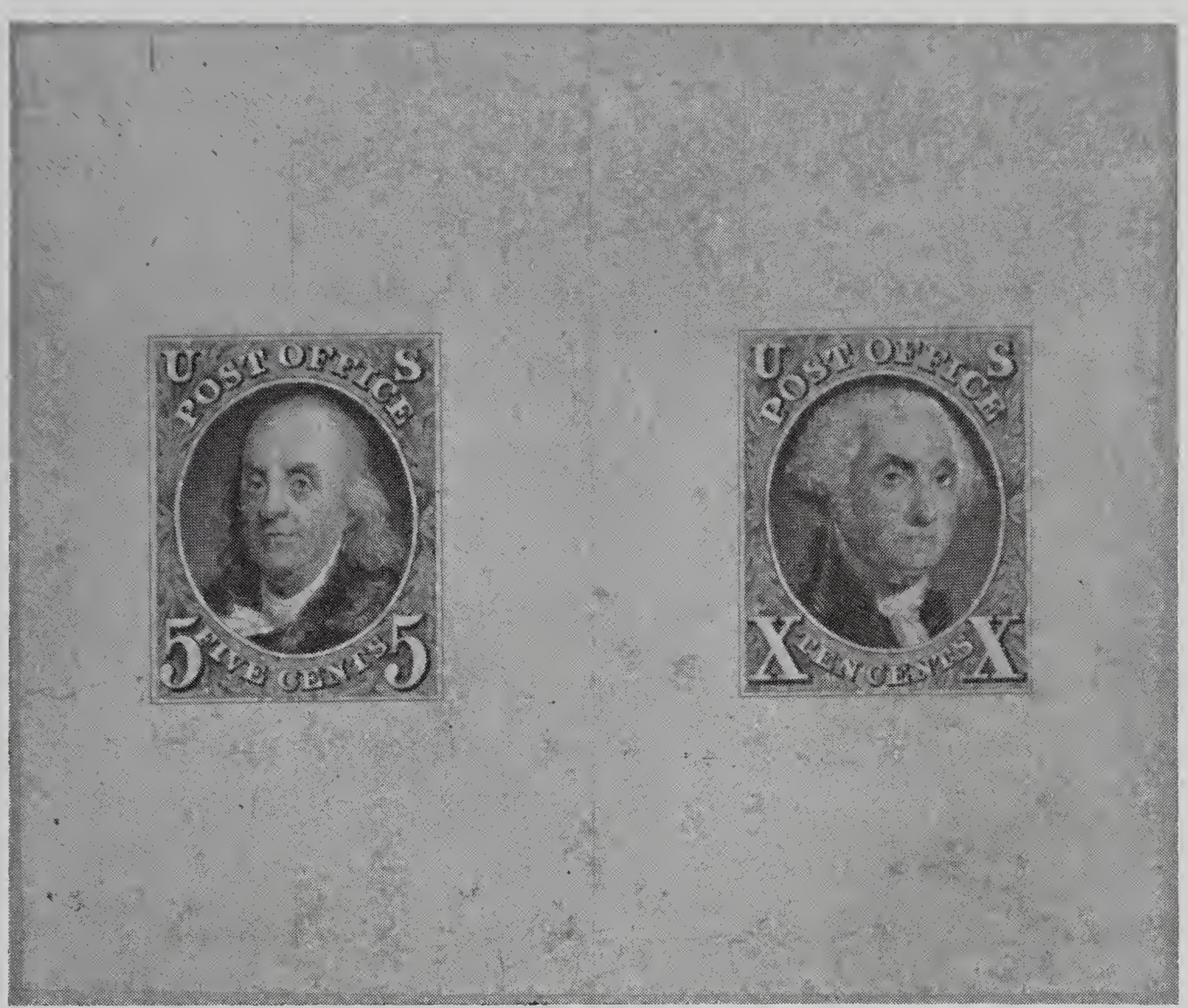
When the P. O. D. desired to exhibit the 1847 5 cents and 10 cents stamps at the Philadelphia Centennial Exhibition in 1876, they were apparently satisfied by the 1851 affidavit that both dies and both plates had been destroyed. An order was therefore placed with the Bureau of Engraving & Printing for reproductions.([20]) The report of the Chief of the Bureau for the fiscal year ending June 30, 1875 contains the following:

"Engraved two dies for the Post Office Department, Special Agent Commission, die No. 2088, with one 5 cent and one 10 cent stamp on the same die. Engraved two plates, 5 and 10 cent, postage, 1847. Printed, 11,450—5 cent stamps. Printed, 10,000—10 cent stamps."

The Engravers of the 1875 Reproduction Die

In my collection there is a pair of 5 cents and 10 cents reproduction hybrid India paper plate proofs mounted on India paper, each 63 x 74 mm. block sunk on large cards to resemble single die proofs. In the lower left corner of the 5 cents is written by the hand of Charles Skinner "Re-engraved by C. Burt/McCoy" and to the right "Re-engraved

(20) *The Postage Stamps of the United States* by John N. Luff, p. 347, 1902.



1875 Black Proof from the Reproduction Die

die/ worked over by Chas. Skinner." The 10 cents also has "worked over by Chas. Skinner." This 1875 reproduction die was apparently then known as the "re-engraved die."

Charles Burt was an excellent portrait engraver in the Bureau of Engraving & Printing at that time, and McCoy probably engraved the frame and lettering. Charles Skinner was then an excellent portrait engraver for the Continental Bank Note Co. in New York.

A reproduction die proof of the 5 cents and 10 cents in green (two exist) has written on it by Charles Skinner "This die sent to Continental Bank Note Co. from the Bureau of Eng' & Pt'g., Washington, D. C. August 1877 and cleaned and restored by me/ Chas. Skinner." Probably the 1875 die had rusted by 1877 and required cleaning and restoring and the green proofs may have been made after Skinner's work upon the die. I have not been able to compare the original black proof with the green proof.

By Bureau of Engraving & Printing

5 Cents and 10 Cents

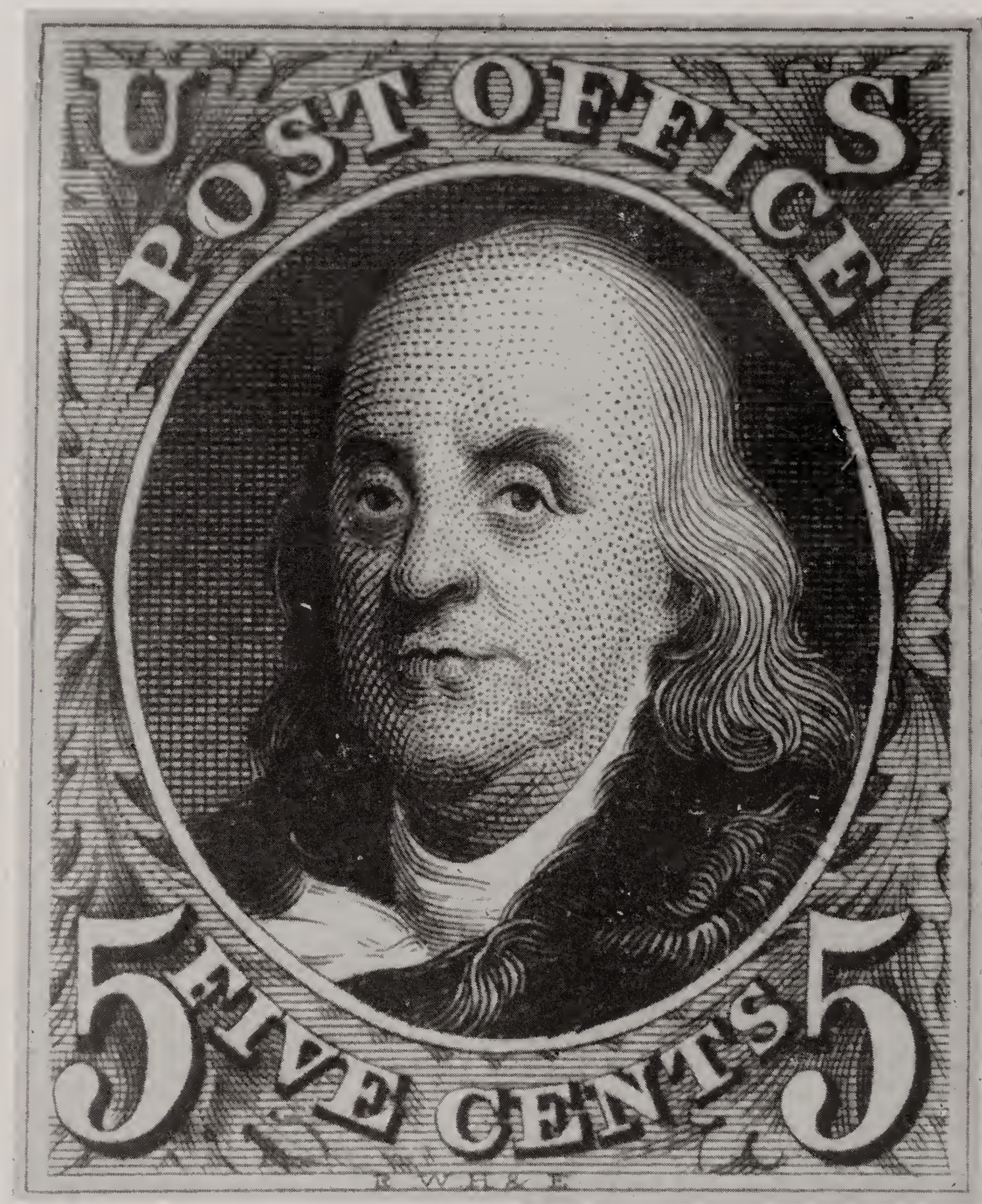
1875. Size of die No. 2088 73 x 62 mm.
Portraits Engraved by Charles Burt. Frames engraved by McCoy.
Large die proof on India paper on card.

3TC1a. 69 o/5 black	and		**4P1a.** 69 o/5 black	——
1877				
		Printed by Continental Bank Note Co.		
3TC1b. 39 k/1 dim dark b-green	and		**4P1b.** 39 k/1 dim dark b-green	——

Reproduction Small Die Proofs

Original 1875 small die proofs of the 5 cents exist on stiff bond paper. I have not seen the 10 cents to complete the set.

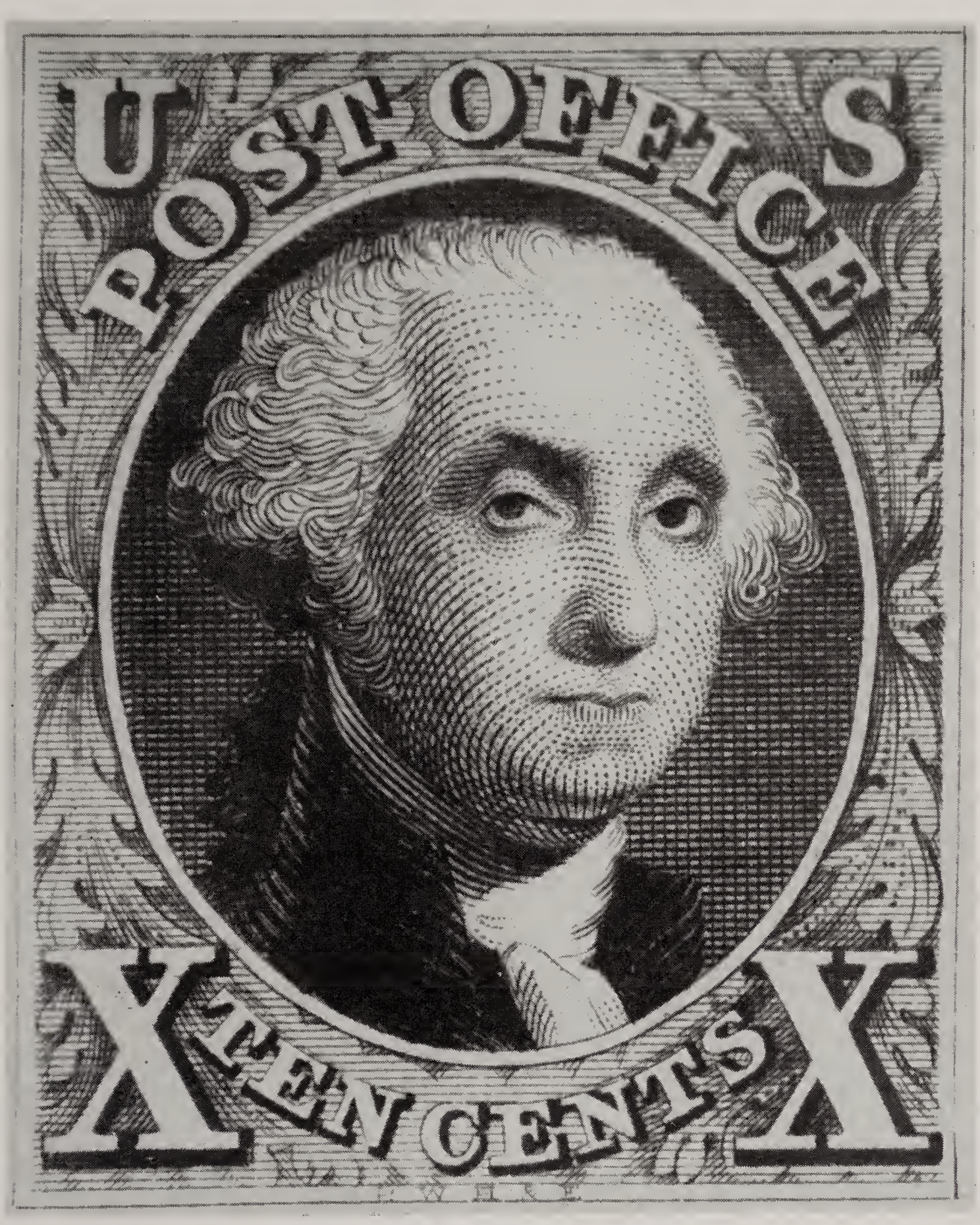
In 1903 the P. O. D. distributed about 85 albums of small die proofs of all postage stamps issued from 1847 to 1902 as printed by the Bureau of Engraving & Printing. The



The 1875 5 Cents Reproduction Die Proof

From a black die proof in my collection, (only two are known) the size of this die is about 73 x 62 mm. with the 5 cents to the left and 10 cents to the right 19 mm. apart. The lower left corner of the 5 cents engraving is different in many details of the numeral 5 and of Franklin's stock, from the original engraving. There is also more shading behind the leaves in the upper right corner, and less, with uncertain outline of the tops of the leaves, under the bottom of the vignette oval (over FIVE CENTS).

1847 issue was printed from the 1875 reproduction die. They were printed with aniline ink on soft fibrous texture white wove paper with about 8 mm. margins and glued to gray paper surfaced album leaves under pressure, so that it is very difficult to remove them without damage, and if wet part of the ink is likely to wash away leaving the proof in a different



The 1875 10 Cents Reproduction Die Proof

On the 10 cents reproduction die there is considerably less shading to the right of U, while the shading behind the leaves on the right frame line is much darker, than on the 1847 die. There are also three circular lines to the right, (as we look), of Washington's left eye that are not on the 1847 die, and there is a dot of color in the lower hair curl on the right side. The letters R. W. H. & E. are also faintly engraved.

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shade. It is best to keep them in original condition on the gray cardboard. Two sets of the 1847 issue were mounted on the same album page, those labeled "1847" were clear prints—5 cents 11 m/1 dim dusky orange (brown) and 10 cents 71 m/5 dusky slate black. Of those labeled "1876" many were slipped, or blurred, prints from the same die—the 5 cents 11 m/0 dusky orange (brown) and 10 cents 71 o/5 intense slate black.

In 1915 four sets of small die proofs of all postage issues from 1847 to 1915 were specially printed by The Bureau of Engraving & Printing and one selected set was exhibited by the P. O. D. at the San Francisco Exposition. After the exhibition this set was placed on exhibition in the Smithsonian Institution of the U. S. National Museum and cataloged in Bulletin 105 by Joseph B. Leavy (pp. 69 to 84). The three remaining sets, now in philatelic ownership, remained at the Bureau where they gathered dust until late 1932 when they were probably exchanged with the late H. M. Southgate for mint postage stamps some of which were mounted with the 1933 small die commemorative and air mail proof collection presented to Franklin D. Roosevelt. The 1915 printing of small die proofs is on a 19 f/2 dull faint y-o-yellow soft open mesh wove paper with 3 mm. margins.

By The Bureau of Engraving & Printing

Reproduction Small Die Proofs

5 Cents.		10 Cents.	
1875. a. On 21 f/2 dull faint o-y-yellow stiff bond paper .003" thick, about 23 x 30 mm.			
3P2a. 13 k/2 dull dark o-y-orange (brown)	150.00		
1903. b. On white fibrous wove paper .003" thick mounted on gray surfaced cardboard, 28 x 32 mm.			
3P2b. 11 m/1 dim dusky orange (brown)	25.00	**4P2b.** 71 m/5 dusky slate black	25.00
11 m/0 dusky orange (brown) blurred	15.00	71 o/5 intense black blurred	15.00
1915. c. On 19 f/2 dull faint y-o-yellow soft open mesh wove paper 23 x 28 mm.			
3P2c. 11 m/2 dull dusky orange (brown)	150.00	**4P2c.** 69 k/5 gloomy dark neutral gray (black)	150.00

Reproduction Plate Proofs on India Paper

The 1875 plates of 50 subjects were of 5 horizontal rows of 10 subjects without plate number or imprint. Many of the top and bottom frame lines were recut, which is one way of identifying plate proofs from die proofs cut to stamp size. On the 5 cents position 41 in the lower left corner there are three curved scratches about 5 mm. over the U. The position dots to locate the designs on the plate are not noticeable and probably are located in solid color. It is an excellent job of transferring for the first postage stamps produced by the Bureau. Probably 5 or 6 complete sheets of each value exist on India paper.

The cardboard proofs printed in 1879, 1881, 1885, 1890 and 1893 were probably all printed before some of the India paper plate proofs which may have been printed about 1894 before the plates were destroyed, as the sheets seen of 10 cents India paper plate proofs have long curved scratches, as from grit in the ink, across the center of the plate through positions 10, 18, 19, 24, 25, 26, 27, 28, 29, 32, 33, 34, 35, 36, 37, 38, 41 and 42. These scratches have not been seen on cardboard proofs.

Three color shades of the 5 cents exist on India paper—13 l/1 dim v. dark o-y-orange (brown) 11 l/1 dim v. dark orange (brown) and 11 m/0 dusky orange (brown). The basic color being the same these variations in intensity of color are probably due to uneven wiping of the ink off the plate, the lighter shade 13 l/1 being a clear print and the dark shade being clearly due to surplus ink. The 10 cents are more uniform in color.

5 Cents.		10 Cents.	
a. Plate proofs on India paper.			
3P3a. 13 l/1 dim v. dark orange (brown)	20.00	**4P3a.** 71 m/5 dusky slate black	20.00
block of 4	125.00	block of 4	125.00
complete sheet of 50	1500.00	complete sheet of 50	1500.00
b. Hybrid plate proofs on India paper mounted on India paper 53 x 74 mm. block sunk on large cards to resemble die proofs.			
3P3b. 13 l/1 dim v. dark orange (brown)	50.00	**4P3b.** 71 m/5 dusky slate black	50.00

Normal Color Plate Proofs on Cardboard

Five times—in 1879, 1885, 1890, January 1893 and May 1893 the P. O. D. obtained from the American Bank Note Co. probably 500 sets of plate proofs of postage stamps issued up to those respective dates on cardboard, which were freely distributed. Each issue as recognized by the P. O. D. from 1847 to date of printing, was cut into singles and sets were enclosed in white envelopes of different sizes and printing on the face. These five issues of envelopes labeled 1847 have been identified from accompanying dated letters of presentation to non-philatelists from whose heirs they have been obtained. The envelopes vary in size and printed inscriptions. All have "United States Postage Stamps" and—

1879—92 x 59 mm. pointed flap,/1847./line/PROOF SPECIMENS.
1885—92 x 59 mm. round flap-/line/1847./PROOF SPECIMENS.
1890—133 x 73 mm pointed flap-/issue/1847. (in block letters).
Jan. 1893—133 x 73 mm. pointed flap-/issue/1847 (with numerals close and no period).
May 1893—133 x 73 mm. pointed flap-/issue/1847 (with numerals apart and period.)

Mint proofs in the original envelopes are scarce, particularly the early printings. As the order was filled with singles, multiples are very scarce. The 1879 and 1885 printings were before philatelists used hinges and many were stuck down with mucilage; others were framed and have faded. About 5 or 6 pairs of sheets of 50 plate proofs on cardboard are known of the later printings.

The shades of color of the ink of the proofs and thickness of card is—

1879—.015″ thick—11 l/0 v. dark orange (brown) and 35 k/5 gloomy dark green (black)
1885—.009″ thick—11 l/0 v. dark orange (brown) and 71 k/5 dark carbon gray
1890—.011″ thick—13 m/1 dim dusky o-y-orange and 69 m/5 dusky neutral gray
Jan. 1893.—.011″ + thick—11 l/0 v. dark orange (brown) and 71 m/5 dusky carbon gray
May 1893—.011″ + thick—11 m/0 dusky orange (brown) and 69 o/5 black

One set of the 1879 printing is known with blue Specimen hand stamp 12 x 4.5 mm. and one set of the 1879 printing is known printed with red SPECIMEN 11.5 x 2 mm. the latter being similar but .5 mm. longer and .25 mm. higher than used on Official Specimen stamps. Both of these sets of overprints were illustrated in Probedrucke Marken mit Specimen sowie Essais der Vereinigten Staaten von Amerika by Paul Kohl, Chemnitz, 1911, and were then in a Holland collection, but on Oct. 30, 1924 both lots were dispersed in a Scott Stamp & Coin Co. New York auction sale and have since been difficult to find.

Normal Color Plate Proofs on Cardboard

5 Cents.

1879	
3P4a. 11 l/0 v. dark orange (brown)	10.00
3P4aSa. SPECIMEN blue hand-stamp	25.00
3P4aSb SPECIMEN red over-print	25.00
1885	
3P4b. 11 l/0 v. dark orange (brown)	9.00
block of 4	——
1890	
3P4c. 13 m/1 dim dusky o-y-orange	8.00
block of 4	65.00
Jan. 1893	
3P4d. 11 l/0 v. dark orange (brown)	8.00
block of 4	65.00
May 1893	
3P4e. 11 m/0 dusky orange (brown)	8.00

10 Cents.

1879	
4P4a. 35 k/5 gloomy dark green (black)	12.00
block of 4	100.00
4P4aSa. SPECIMEN blue hand-stamp	25.00
4P4aSb. SPECIMEN red over-print	25.00
1885	
4P4b. 71 k/5 dark carbon gray	11.00
1890	
4P4c. 69 m/5 dusky neutral gray	10.00
Jan. 1893.	
4P4d. 71 m/5 dusky carbon gray	10.00
block of 4	65.00
May 1893.	
4P4e. 69 o/5 black	10.00

1875 Reproductions on White Paper

Plate impressions of the 5 cents exist on white wove paper .003″ thick in two of the same colors, 13 m/1 dim dusky o-y-orange and 15 m/1 dim dusky y-orange, as the reproduction stamps, on 45 g/2 dull v. faint g-b-blue wove paper .003″ thick. I have not seen the 7 m/1 dim dusky r-orange color of the 5 cents reproduction stamp nor any 10 cents on white wove paper. This old "white" paper is now aged to a dull v. faint e-y-yellow. As the colors of the ink, thickness and texture of the "white" and "bluish" papers are the same, the "white" paper is probably bleached by age and the conclusion is they were reproduction stamps and not proofs. The 13 m/1 impressions are very clear early printings but the 15 m/1 and 7 m/1 are worn later printings.

Trial Color Plate Proofs On Cardboard

A rare early trial color plate proof on cardboard of the 5 cents, with top and bottom frame lines recut, exists in 1 i/1 dim deep red and was probably printed about 1875.

5 Cents.

1875? a. On thick white cardboard .0138″ thick.
3TC4a. 1 i/1 dim deep red 100.00

"Atlanta" Trial Color Plate Proofs

In 1881 the P. O. D. exhibited at the International Cotton Exhibition at Atlanta, Ga. complete panes of proofs of each postage stamp issued from 1847 to 1880 each in five colors on thin cardboard. The 1847 issue was printed from the 1875 reproduction plates of 50 subjects. After the exhibition these panes came into philatelic ownership and the five color 1847 sheets of each value were each cut into a block of 8, two blocks of 4, two pairs and 30 singles. Some of the pairs are said to have been cut into singles.

1881. b. On thin white cardboard .007″ thick.

5 Cents

3TC4b. 7 i/1 dim deep r-orange 35.00
block of 4 (2 exist) 300.00
block of 8 (unique) 750.00
13 m/1 dim dusky o-y-orange 35.00
pair (2 existed) 100.00
block of 4 (2 exist) 300.00
block of 8 (unique) 750.00
35 m/1 dim dusky green 35.00
block of 4 (2 exist) 300.00
block of 8 (unique) 750.00
48 m/1 dim dusky m. g-b-blue 35.00
block of 4 (2 exist) 300.00
block of 8 (unique) 750.00
35 m/5 gloomy dusky green (black) 40.00
block of 4 (2 exist) 350.00
block of 8 (unique) 850.00

10 Cents.

4TC4b. 7 i/1 dim deep r-orange 35.00
block of 4 (2 exist) 300.00
block of 8 (unique) 750.00
13 m/1 dim dusky o-y-orange 35.00
block of 4 (2 exist) 300.00
block of 8 (unique) 750.00
33 m/1 dusky green 35.00
block of 4 (2 exist) 300.00
block of 8 (unique) 750.00
48 m/1 dim dusky m.g-b-blue 35.00
block of 4 (2 exist) 300.00
block of 8 (unique) 750.00
35 m/5 gloomy dusky green (black) 40.00
block of 4 (2 exist) 350.00
block of 8 (unique) 850.00

Note.

All proofs cataloged here have been seen by the author. This listing is not complete and the author would like to see any not listed herein so that they may be added to help complete this catalog.

A Romantic Raid Through the Essays of Old German Entires

Reminiscences by Dr. Max Zirker, Haifa.

(Continued from JOURNAL No. 11, p. 141.)

I am gladly responding to the Editor's request to follow the first part of the Reminiscences of my activities as an Essay Collector of Old German States Entires, by a sequel illustrated with photos which may appeal to philatelists who are not specialising in this particular line. These essays of postage stamps originate from the initial period of philately and were printed in a few copies only. The majority of them have gone astray and the few still in existence represent the only evidence of development of the postage stamps under review, prior to their public circulation. One can thus attribute to them unusual significance, similar to sketches and cartoons for paintings. Each of the individual essays has a history of its own.

Other Centenaries

It is the extraordinary history of the origin of most of these old essays which prompts me to recall that in addition to the small number of 100 year old postage stamps mentioned in the philatelic press in connection with the Centenary Exhibition to be held in New York, in May, 1947, two other Centenaries have occurred in Germany, contrary to the general belief that the first German stamp was the famous Bavaria 1 Kreuzer black, issued on November 1, 1849. As I mentioned in the first article (p. 139), Brunswick in 1844 had issued a Franco envelope for her Capital, which is frequently available. Of this envelope, my collection includes a hitherto unknown essay, a unique piece, differing from the normal envelope only by being on paper watermarked with a cannon.

But, apart from that Centenary, there is another German Franco envelope dating a hundred years back, namely from Thurn and Taxis, issued in 1847. Although Thurn and Taxis introduced postage stamps for the whole district during the 1850's, there were nevertheless in 1847 Thurn and Taxis Town-Post-Envelopes for five Wurttemberg towns (Stuttgart, Ulm, Heilbronn, Ludwigsburg and Reutlingen), since Wurttemberg, at that period, had not yet issued postage stamps of its own. The existence of those Town-Post-Envelopes of Thurn and Taxis became known to the philatelic world first in 1878 through an article in the postal "Deutsche Verkehrszeitung." Shortly after publication of this essay, the envelopes themselves were traced. Moens, in his "Timbres de l'office de Tour & Taxis" deals with this matter in detail. He particularly mentions that they were issued in an ordinary size and a special size for ladies. All these envelopes bear an impression in vermilion or black, the first in two sizes.

In used condition these envelopes are first rate rarities. Such a used piece has been excellently reproduced in color, between pages 184 and 185 in Kalckhoff: "The Entire Collection of Petschek Brothers," Volume II. It may be of interest in this connection that, in the official (Wurttemberg) Postage Stamp Collection in Stuttgart, there were two essays of these envelopes, one with red, the other with a black impression. The custodian of that official collection was so kind as to give the author of this article, for his collection, two cuts of these essays bearing a red and a black impression "Frankirter Stadtbrief." Therefore, at the Centenary Exhibition in New York, in May, 1947, for completeness sake, these two pieces should be exhibited with the other Centenaries, and also the official envelopes for St. Petersburg (1845/6) and Moscow.

More Old German States Essays

But let us return to the reminiscences of some old German States, not yet dealt with, particularly Prussia to which the greatest interest is due, in regard to quantity and beauty as well as (for the majority) the rarity of the individual pieces.

It may be of general interest that the Prussian State Printing Press, which also printed the postage stamps of most of the other Old German States, sent its Manager, Mr. Wedding, to England, to study the installations for mechanical production of postage stamps. Mr. Wedding showed particular interest in the patented Dickenson paper with impressed silk threads. Upon his recommendation, expensive machinery was procured by means of which a factory in Mark Brandenburg started production of that paper. The first Prussian envelopes with impressed silk threads running diagonally through the stamp, and in the same direction through the whole envelope, are copied from English patterns. Also the form of the octagon stamps, used for the higher values, originated from the same source. Specimen sheets of the English 10d and 1 Sh. stamp, Issue of 1847, sent from England to Berlin upon request of the State Printing Press, served as models for the octagon-envelopes of 4, 5, 6 & 7 Silvergroschen.

The Reichspost Museum has been in possession of two different sets of Proofs of these envelopes. One set, consisting of the values of 4, 5 & 6 Silvergroschen, was printed on paper *without* silk thread, and is unique; its authenticity has never been contested. The other set (in lieu of the silk threads) showed red ink-lines running in the same direction as the silk threads. Only two copies of this set are known: one at the Museum in Berlin, of 4, 5 & 6 Silvergroschen, without the value of 7 Sgr.; the other with the same values, is now in the author's collection. The envelope of 6 Sgr having a second colored print of the stamp on the inside of the envelope is a unique piece. The Petschek Collection had a 7 Sgr. envelope of the same kind, with a second coloured print of the same value inside, also a unique piece.

These octagon-essays created a press feud in 1878/9 which, astonishing as it is, had remained unnoticed by the interested German philatelists, apparently because it never happened to have come to their notice! During those years, articles were published, first by Moens, editor of the Timbre Post, in his periodical, then by Foure′ who later was unmasked as a forger by Lindenberg. Foure′ declared the essays involved to be reprints, whilst Moens in his treatise on Prussian Postage Stamps mockingly called them waste prints, at the time set aside and arranged by dishonest post officials with view of having them incorporated later in their collections as valuable. Foure′'s hypothesis that they are reprints, has however been refuted by Moens. Moens' hypothesis that they are waste prints appears to be "a priori" nonsense taking into consideration that those octagons originate from the year 1852, at a time when it did not even occur to anyone to arrange manipulations as alleged. I am of the opinion that, by my monograph, conclusive proof has been given as to the authenticity of these Essays. Foure′, by the way, in the 1870's used the octagons for forgery purposes, the dies having been put at his disposal by the bona fide engraver Schilling with whom he had been on friendly terms. He also made double-embossed stamp dies with the view to forging them, but printed in 2 or 3 sets only, which, however, are easily recognized as such by their color as well as by their paper; nevertheless, they cannot be disregarded by a systematic collector of Essays, as the beauty of the designs lends them rather an attractive appearance. (Fig. 5, p. 141, Journal No. 11.)

Whereas the first issues of the Prussian envelopes bore the head of Friedrich Wilhelm IV, upon his death the King's head was replaced by the Eagle, which however, was then being printed in the upper right part of the envelope instead of the left as before, with an overprint running diagonally above the stamp over the whole envelope. From this transitory period the author's collection contains some unique items proving that the Prussian State Printing Press had first printed various envelopes with stamps of the same value but in different colors. Then, the competent official allocated in writing on each envelope the corresponding values for each color. The envelopes of 1 Sgr. (in the author's collection) with yellow and brown stamps were both marked in handwriting "3 Sgr." the reason being that until then envelopes of 3 Sgr. had been yellow, whereas it had just been tentatively decided to choose the brown colour for this value. This decision apparently not then being definite, the official wanted to withhold his final decision.

Of particular interest there is also a species of trial color proofs which, for half a century, were supposed to have been made by Foure′ whereas they eventually proved to be

originals. This applies to a Prussian envelope bearing the stamp of 6 Pfennig, violet instead of orange, known in two copies. Since this envelope shows the so-called Frankfort die, it must be followed that it—as well as all other Prussian envelopes from this die—was printed in the Naumann'schen Printing Press, Frankfort, whilst Foure′ could not have made them as envelopes of that die had never been made in the Prussian State Printing Press where Foure′ used to work.

In the same way, an envelope-essay of Oldenburg, 1 Groschen, extra size, with stamp at the right, is at present accepted as an original, although considered as a "Foure′" until the use of ultra violet light.

Speaking of Oldenburg, another amusing incident may be mentioned as having taken place in 1929, by chance likewise in Frankfort. In a then published auction catalog of a firm in Frankfort, six essay-sets of the first Oldenburg Envelope of 1 Groschen were offered with the auctioneer's remark that the lot would be cried at 25 Marks. These proofs, differing from the 1 Groschen-envelopes later in circulation only by color of the impression running diagonally over the envelope, of which only six sets were printed, have either the blue impression, which was then put in circulation, a violet or a cherry-red.

They had disappeared for a number of decades, to emerge there suddenly! As a matter of course I proceeded to Frankfort to participate in the auction sale. The two probable competitors expected to bid were, "Thank God," not present, but had commissioned the auctioneer to bid on their behalf. One stopped at 100 Marks, whereas the other, being an excellent expert especially in the field of entires, raised the bids to more than 400 Marks when he finally ceded it to me. Actually, I had been prepared for even a higher amount.

In 1933, when I requested collectors, in an article on the "Entires of the Berlin Post-Museum" in the official publication of the "Wipa" to fill the gaps in the Museum's Collection by donations, I considered it my duty to act myself and accordingly offered the Museum, as a present, one of these sets of 6 Oldenburg trial color proofs which were missing in its collection. The Director of the Museum, to whom I was well known, refused the donation on behalf of the Museum, reasoning that my article in the "Wipa" publication had damaged German interests in foreign countries (Vienna!) as I had deprecated the Museum by stressing its gaps! And this, although I had suggested years before in the "Berlin Philatelic Club" to establish a Society of the Friends of the Museum, with similar aims. I have been lucky that, thanks to the intervention of the philatelic association, I was beyond the danger of becoming acquainted with the Concentration Camps!

Fig. 6

I cannot conclude this article without mentioning some of the Envelope Essays of the North German Federation with their striking originality. The photograph of three different kinds of these essays reproduced here shows their special features very clearly. (Fig. 6).

With the foundation of the North German Federation the postal regulations which the Old German States, associated with the Federation, enjoyed until then, were abolished. Subsequently, also the postage stamps of these States became obsolete. There were millions of envelopes with impressed stamps which had thus become useless. It had been decided to render these envelopes utilizable by pasting a 1 or 2 Groschen Federation stamp over the stamp of Prussia, etc. Those adhesive stamps were provided with a sixty-four fold impression with diamond character "NORDDEUTSCHER POSTBEZIRK" and were thus circulated for sale by post offices. However, it soon became evident that the envelopes with the adhesive 2 Groschen stamp were unfrequently used. In order to use up the envelope stocks, it was decided to convert them into 1 Groschen envelopes and three kinds of essays were produced which are illustrated. (Fig. 6). Nevertheless, these essays did not find much support. We ignore the other way whereby the problem of the abundance of 2 Groschen envelopes was actually solved.

Fig. 7

In this connection, I would like to mention some unique Essays in the Berlin Post Museum, the Oldenburg envelopes being impressed with the 1 Groschen stamp of the North German Federation beside, or under, the Oldenburg stamp (Fig. 7), and an envelope whose stamp had been covered by the impression of the diamond character mentioned above, "NORDDEUTSCHER POSTBEZIRK."

Reviews of Publications

The *Stamp Lover,* London, for January-February, 1946, leading article "Heligoland: Originals and Reprints Classified and Compared," by D. J. Gadsby, is most important. It gives tables of the numbers printed on various dates, remainders, etc., with descriptions of the papers by which these printings may be identified. The August, 1879, essays for the 1 mark and 15 marks are illustrated, with details of the quantities issued, 10,000 of each, with two subsequent printings of the 1 mark only. The complete story of the 1875 to 1895 Goldner reprints is most valuable. It is to be continued.

The London Philatelist for February, 1946, contains an important article, "The Stamps of France 1900 to 1940," by H. W. Bessemer. There are six excellent (loose) plates, amply illustrating, on Plate I, seven essays for the 1903 Sower Type and the coin on which the Sower was the model, and on Plate VI seven other 1900-1906 essays. Plates II to V illustrate varieties of these stamps. Mr. Bessemer also has recently acquired two proofs of the Peace and Commerce issue.

Varieties of U. S. Essays & Proofs

By Clarence W. Brazer, D.Sc.

This information is rewritten from *"The Various Kinds of United States Essays and Proofs,"* as read before the First American Philatelic Congress in 1935. It was hurriedly revised at request of Lester G. Brookman for a book he is writing on U. S. XIX Century Stamps. There have been so many requests for this information of primary interest to collectors of Essays & Proofs, that it has been corrected and is reproduced here.

From 1847 to 1894 all United States stamps were made by private bank note engravers. After 1851 the procedure was for the Government to advertise for proposals to be accompanied by essays, or examples of the designs of stamps proposed to be furnished. After the bids were opened, and the low bidder known, an Expert Committee was appointed to pass upon the design, the color and the paper. Changes to the essays submitted with the bid were sometimes requested, in die or plate form of finished essays, when a contract would be awarded, and after final approvals, printing of the stamps began.

Models

Frequently in the early issues the vignette of the stamp design was taken from a prior engraving or photograph which would be mounted upon a card and about this the designer would draw in pencil or wash, sometimes colored, the suggested design for the frame and lettering of the borders. These built-up combinations are called models, and were generally the exact size of the proposed stamp.

Original Drawings

Sometimes the designer prepared an entire drawing in pencil and wash which, in the olden days, was usually the same size as the proposed stamp but since the use of photography is more generally several times the proposed size of the stamp which is reduced to the stamp size photographically. The photographic dry plate did not come into general use until after 1880. Sometimes the models are photographed and submitted for approval and in some cases the photographs are retouched with wash.

Essays

An essay is a design for a stamp submitted to a Government for approval, and is generally in the form of the above models, original drawings or large die essay engravings, though in a number of cases finished plate essays fully gummed and perforated, and sometimes grilled, were submitted for approval. If the design is different, in any particular, from the design sold as a stamp, it is an essay.

Proofs

Upon final approval of a design from which stamps are issued such approved essays become proofs. Any print, not a stamp sold by the Government, printed from an officially approved design die or plate at any time during the existence of the die or plate, is a proof, no matter in what color, nor material upon which it may be printed for experimental purposes.

All essays and proofs are printed only by the proof printer or proofer on a hand press.

Reprints

Reprints of stamps, resembling the stamps in color, paper, perforation, etc. as previously sold by the Government, are not classed as proofs though they may have been sold by the Government for collectors only. Reprints from stamp plates are generally printed by the regular plate printer.

Artists or Engravers Impressions

Upon approval of the design, the vignette is generally engraved by an artist highly skilled in the particular kind of engraving and the engraver may have incomplete die essay impressions taken from the die to show the progress of his work. Upon completion of the engraving of the vignette another engraver, or engravers, completes the engraving of the frame and lettering and they may also have progress die essays made from time to time. The vignette may be engraved on a separate die and be transferred to the die containing the frame engraving. Dies of designs not approved and of which no plates are transferred usually are not hardened.

Large Die Proofs

Upon completion of the engraving, the steel die, which is generally about 2″ x 2½″ in size or larger, is before hardening, carefully inked and the surface of the die scrupulously wiped clean. The die then is placed on the bed of the small proof press and covered with a piece of dampened India or other soft or glazed paper, generally trimmed to the same size as the steel die. India paper is then covered for protection with a thin white, more or less soft, cardboard called "blotter," about 6″ x 8″ in size, and passed under the heavy roller of the hand press; when it is pulled off with the ink adhering to the India paper and India paper adhering to the card which has a sinkage full size of the steel die block pressed in it. The product is a large die proof.

Large die proofs may be in several trial colors submitted for approval.

When the design is approved the die is hardened and additional large die proofs may be taken, generally in the approved color.

Since before stamps were issued, engravers have been entitled to have die impressions of their work, both unfinished and finished. They seldom parted with them but after their time the heirs frequently passed them to philatelists. Most die essays and proofs now available to philatelists came from these sources or from ex-officials.

H. G. Mandell, a proof collector and an expert in the American Bank Note Company prior to his death in 1902, had many large die essays and proofs in his collection autographed by the engravers then living. The engraver of the frame and lettering usually signed in pencil in the lower left hand corner and the engraver of the vignette in the right hand corner. If the designer signed, his autograph usually appeared at the top. These are known as autographed large die proofs.

Some large die proofs of the 1847 issue which stamps had been declared no longer usable for postage in 1851, and of other issues were printed about 1858, 1879 and 1895 on thick white India paper, wove paper, bond paper, colored bond and laid papers, in up to ten or twelve colors, perhaps from a duplicate die made about 1858.

Die essays and proofs of many issues prior to 1880 also exist in four colors only, on glazed wove paper and were probably made in 1895 for Directors of the American Bank Note Company.

There were also made, about 1879, five sets of these 1847 proofs and some of the other Postage, Department and Newspaper stamps, in five colors:—a gray-blue, gray-green, dull red, grayish brown and gray-black on a thicker India paper, and the 1847 Issue also on bond paper, which are known as Goodall die proofs, named after the President of the Bank Note Company at the time.

The various engraving companies, printed complete sets of large die proofs on large cards of all stamps issued after 1861 under their contracts, including Postage, Special Delivery, Postage Due, Official Departments and Newspaper stamps.

In 1893 the American Bank Note Company printed about 50 sets of large die proofs of the Columbian issue on large 6″ x 8″ thin cards. These special dies were larger than the card and made from the transfer rolls used to make the stamp plates.

The Bureau of Engraving and Printing issued about 50 complete sets of large die proofs of the 1894 Postage, Postage Dues, Special Delivery and Newspapers, and in 1898 about 77 sets of large die proofs of the Trans-Mississippi Issue in normal colors, and about 216 sets of unfinished essays with black centers, in which the 2c and $2 centers are

interchanged. About fifty sets of large die proofs of the Pan-American 1910 issue were also distributed. In 1933 a set of large die proofs of all Bureau Issues from 1894 to 1933 were printed and presented to the late President F. D. Roosevelt. Two, or more, sets of die proofs of all 1898 to 1933 commemorative issues only, during this period, were printed on very faint yellowish soft wove paper .002 inches thick. One set was trimmed with 3 mm. margins, called "Small die proofs" and given to President Roosevelt. An untrimmed set, each one numbered, was exchanged with a philatelist for stamps which were mounted in the album given Roosevelt.

With the exception of the sets mentioned, most all other die proofs known are original die proofs, and the quantity printed was probably limited to less than ten, and in many cases to less than five.

India Paper Plate Proofs

Upon approval and hardening of the die a transfer relief is made upon a soft surface steel transfer roll. Erasures can be made upon this roll before hardening (if, for instance, it was necessary to provide sufficient room for perforation between stamps, etc.) by use of a stone or tool. After the surface of the transfer roll is hardened the design is laid down on the soft steel plate which when completed and before hardening is carefully inked and the surface wiped scrupulously clean, and covered with dampened India paper and cardboard blotter slightly larger than the complete plate, and proofs taken in the same manner as described above for large die proofs.

The ink is generally in the approved color though occasionally India paper proofs are made in black or bank note green if the approved color ink is not available. These plate proofs are submitted to the proof reader who examines them carefully with a magnifier and marks in colored pencil any necessary corrections for re-entry. If the impression is out of place the soft steel is erased and then placed face down on a steel table and the impression hammered flat from the back. Sometimes exceptionally deep lines of the engraving of the frame are not entirely removed and when the design is re-entered traces of the original entry may remain, thus producing a double transfer.

After corrections, another plate proof on India paper is made for final approval and record after which the plate may then be hardened and sent to press for printing the stamps. Very few plates were hardened prior to 1880.

All India paper plate proofs were probably printed before the stamps. The Post Office Department sometimes requested a sheet of India paper plate proofs for distribution to the "Press" as illustrating a new issue. These sets were distributed in envelopes with a printed announcement describing the designs. Some of the envelopes had "PROOF SPECIMENS" printed thereon. Such impressions may also have been sent to foreign governments, prior to 1880, as official evidence of new stamp issues.

It is probable that the sheets of India paper plate proofs were kept in the files of the engravers as records until after the Post Office Department in 1894 began having the work done by the Bureau of Engraving and Printing, when there probably seemed to be no reason why proofs still in the files of the engravers might not be made available to collectors. All dies and plates were by contract required to be returned to the Government vaults upon completion of the contract for which they were made; proofs could therefore only be made thereafter by Government order. About 1903 many of these India paper plate proofs became available to philatelists.

Trial colors exist on India paper plate proofs, and in some cases they appear as finished plate proofs perforated and gummed on stamp paper.

Plate Proofs on Stamp Paper

Three of the values, 5c, 24c and 90c of the 1851 issue were submitted in trial colors on stamp paper and some of the colors closely approximate the issued stamps, perhaps having been from the sheet of the color approved though the inks generally used for stamps are not quite so brilliant nor pure as the expensive inks used for proofs.

Special care should be exercised in purchasing unused 1851-60 5c, 24c and 90c imperforate stamps of the 1851 issue without original gum, as the proofs are sometimes offered unknowingly as those now listed by Scott's U. S. Catalog, as stamps which can be determined by the color and gum.

Fakes

Many years ago some India paper plate proofs were bought in Europe, privately perforated and gummed and in some cases backed up with additional paper to the approximate thickness of stamp paper, occasionally grilled, and sold as the genuine stamp. These can usually be told by the paper or the color of the ink as the proofs are generally slightly brighter and the engraving is much clearer. Cardboard plate proofs have also been thinned, perforated and gummed, but can be distinguished by the cloudy transparency when held to a strong light, as the card pulp cannot be removed evenly all over the surface to look like the regular stamp paper.

Hybrid Proofs

The stamp contracts provided no payment for proofs. When a large number of proofs were officially requested, the company sometimes filled the order with "hybrids" or India paper plate proofs cut close to the design and mounted on India paper block sunk into the cardboard about the size of the die sinkage to resemble large die proofs.

These exist in issued sets, sometimes found privately bound, and containing issues up to 1893, though generally of earlier dates. They are presumed to be India paper plate proofs though in some cases they are large die proofs cut close, perhaps due to some damage in the making or mounting, which required trimming of the usual surplus paper. They thus may be found amongst reprinted sets of genuine large die essays or proofs. They can be identified by a welt on the back of the card which is about the size of the stamp design, caused by the extra sheet of India paper being pressed into the card "blotter".

I have discovered some values of the bi-colored 1898 Trans-Mississippi issue in this condition and there have appeared, in auction, complete sets of these bicolored essays on India paper trimmed close, which might be thought to be India paper plate essays but bicolored plates were never made for this issue and thus they must be die proofs cut to size.

Cardboard Plate Proofs

In 1875 the United States Post Office Department had Reproductions, Reprints and Re-Issues of all stamps issued prior to that time specially printed and these were separated into sets and enclosed in small white envelopes with printing on the face, and sold from Washington to collectors at face value. The 1847, 1851 and carriers, having been demonetized, and the Department and Newspaper stamps, were without gum and the two latter not good for postage were overprinted SPECIMEN. These were sold to collectors in 1876 and later upon request until after 1880. Many philatelists objected to paying high face value for unusable stamps. In 1879 the Post Office Department had specially printed by the American Bank Note Company sheets of cardboard proofs of all stamps issued prior to that date, 500 of which were cut apart and assembled in sets of 171 pieces in normal colors, contained in small envelopes about 3½" x 2¼" and titled "United States Postage Stamps" (with year of set) and PROOF SPECIMENS printed on the envelope. These were distributed freely by the P. O. D. and Congressmen in the same manner as they later distributed garden seeds, and were quite popular.

About 1885 the above procedure was again followed with an emission of 500 lots of 184 pieces in normal colors on thinner cardboard, in 17 envelopes 91 x 59 mm. in size, containing proofs of all stamps issued to 1885.

About 1890 another emission of 500 lots were distributed in larger envelopes with 194 proofs including the 1890 issue, except the 8 cents which was not issued until 1893.

About January 1893, another emission of 500 lots of 209 cardboard proofs was distributed in envelopes about 5 x 3", entitled "U. S. Postage Stamps, Issue 1851"—etc., in which the numerals of the date are closely spaced without a period thereafter. This set did not include the 8c 1890 nor the 8c Columbian which were not issued until March 1893. Sometime soon after the issuing of the 8c stamps there was another emission of 500 lots of 211 cardboard proofs in similar envelopes but with the numerals of the date of issue widely spaced and with the period. The Earl of Crawford in 1910 had complete panes of 100 cardboard proofs in normal colors made in 1893. The 1847 Reproductions were complete plates of 50 subjects. These were later in the Ackerman Collection and willed to the Congressional Library and have not been cut.

The "Atlanta" Trial Color Plate Proofs

The above mentioned card plate proofs were all in approximate or normal colors of issue, but in 1881 the Post Office Department had printed by the American Bank Note Company and exhibited at the International Cotton Exposition held at Atlanta, Georgia one pane of each stamp issued prior to that time, printed on thin white cardboard, each in the five colors of red, brown, green, blue and black. After the Exposition these became available to collectors and were generally cut into singles although two blocks of four and one block of eight of each are known. Atlanta trial color proofs of the 1 cent Post Office Department stamp are not known to now exist.

The bicolored 1869 and high value State Department stamps were printed in about ten or twelve various combinations of colors. This emission of plate proofs are called Atlanta Trial Colors.

Small Die Proofs

About 1903, the Post Office Department had prepared by the Bureau of Engraving and Printing under direction of a philatelist, about 83 albums of small die proofs, in approximately normal colors, of all issues prior to 1903 mounted on border matted gray surfaced cardboard leaves, (which proofs were mounted with strong glue and under pressure), sets of what are now called small die proofs. They were printed with aniline inks on a fibrous white wove paper which is very difficult to remove in perfect condition from the cardboard leaves, some of the colors run when wet. Some of these 1861 issue so-called die proofs are faked to represent prior (premiere gravure) state of the dies. The 1875 issue had secret marks and four values, 1c, 3c, 6c, 10c had been re-engraved in 1882, and the 1847 issue were from the reproduction dies of 1875 titled "First" and "Second" issues, the latter simply being a blurred impression of the first. The 1851 Franklin Carrier, the 1871 1 cent, and the 4 dollar values of the State Department were from new dies. The 1869 15c, and 24c were new dies transferred in two parts from the original dies which had the vignette and frame engraved complete on one die. These albums are said to have been presented to Senators and friends of the Post Office Department. Either a few leftovers or remainders from the whole lot not having been given away, about one-half dozen were brought up to date about 1908 and in them were included the issues from 1903 to 1908 inclusive.

About 1915 four sets of small die proofs were printed by the Bureau of Engraving & Printing on a soft wove pale cream wove paper, of all U. S. stamps issued prior to that date. From these one complete set was exhibited at the San Francisco Exhibition and has since been at the Smithsonian Institution. The remaining proofs were eventually about 1932 exchanged with a philatelist for stamps to be mounted in the F. D. Roosevelt Collection.

1851-1861 Die Essays

Early in the 20th Century there occurred a bankruptcy sale of the effects of the Philadelphia Bank Note Company which had inherited from the Toppan, Carpenter & Company the essay dies for the 1851 issue, and 1861 issue to which numerals had been added

to all values except the 10c and 30c, for submission as essays with their proposal for the 1861 contract. These dies and others of various essays submitted with this company's bids particularly about 1876, etc., (and including the dies of the Philadelphia Sanitary Fair stamps of 1864), were purchased by Ernest Schernikow who had ten sets of prints made from them, in about 15 different colors.

It was the custom of Toppan, Carpenter & Co. to keep a duplicate die of each state of the various engraver's work, such as the first state of the vignette alone, then with some lathe work added and finally with the lettering added and the vignette completed. The completed dies of the approved design were given to the government. A Franklin Carrier design with a different background was included in the lot.

Plate Essays in sheets of 25 on thin white wove paper, and on colored bond paper, were also reprinted of some of these Philadelphia Bank Note Company's essays.

Finally

Many collectors have for years filled the album spaces of expensive stamps with proofs which, particularly in an unused collection, make a very acceptable substitute. The great care with which proofs were produced, and the bright attractive colors in which they may be had, makes them desirable to those who appreciate the fine art of the beautifully engraved stamps of the United States, which, with the essays submitted for approval, form a most interesting historical background of the stamps.

The stamp specialist must have a large die proof in a dark color, not trying on the eyes, with which to compare his plate varieties.

Essays and proofs have long been much sought for and in great demand in Europe, and recently American collectors have begun to appreciate their desirability. The limited number available is likely soon to be exhausted.

1947 American Air Mail Catalogue-Review

The American Air Mail Society has just published Volume I of its 1947 American Air Mail Catalogue made possible by generous subscriptions to the Sponsors Edition at $100. by 15 members and the De Luxe Edition at $25. by 46 members. The regular edition sells for $4.00. The Board of Editors is headed by L. B. Gatchell, Editor in Chief; George W. Angers, Associate Editor; with assistant editors, George T. Kingdom, Harry Konwiser and with 50 Section Editors. The Art Editor is Ernest A. Kehr with associates Lester G. Manning and Rudolph Wimderlich. Grace Conrath is Business Manager and M. O. Warms, Advertising Manager. Dealers have generously aided the publication with their advertising. This ample organization has provided a monumental work by over 125 members that is a great credit to the Society, which is to be complimented upon obtaining the active participation of so many members.

The contents of Volume I covers the complete field of Air Mail stamps of the U. S. and Possessions, including a listing of proofs, naming the number of die proofs known, which is fairly accurate, but no prices are given, except for the air mail envelope proofs. Since this catalog was written early in 1946 a 1934 16 cents air mail special delivery die proof in black is known, two more of the 1923 24 cents, another set of the three 1930 Zeppelin large die proofs and a third variety of paper for the 1929 5 cents blue Die A envelope. As there are probably 10 known of the first envelope variety listed on 6½ x 6½ inches paper, and only one or two of the other two varieties, the latter are much underpriced at $75.00. An "essay" is also listed of Die A at an exceedingly high price of $500. which apparently is only a trial color proof, or an issued error of color, as it was printed from the same die used for the envelope stamp, hence not an essay. No quantities known are given for the airmail envelope proofs.

Reports of Chapter Meetings

New York Chapter No. 1

Julian Blanchard, Chairman

Solomon Altman, Secretary

Meeting of January 22, 1947. Members present, Altmann, Blanchard, Bloch, Brazer, Holton, Lederer, Morris, Rasmussen; visitors, John Meurer, Daniel W. Wardwell, Foster W. Rice, and our guest speaker of the evening, William J. Harrison.

In introducing Mr. Harrison the Chairman explained how the editor of the Essay Proof Journal had previously prevailed upon him to write an article about the engraving activities of the Harrison family, which appeared in the October number of last year. On this occasion Mr. Harrison, in a well planned and well presented address, told of some of the outstanding events and incidents in the life of each of these artists, and showed some typical work of each one, such as engravings of maps, bank notes, portraits and miscellaneous subjects, or examples of their printing. Not the least interesting of his stories was the amusing account of his own experience in obtaining some small bit of information from a secretive official of a certain well known bank note company.

Dr. Blanchard showed an old album containing an almost complete collection of Confederate State notes, prepared by Raphael P. Thian, who was for a time Chief Clerk in the Adjutant General's Office in Washington. He was one of the foremost collectors and students of Confederate notes in the generation following the Civil War.

Others who showed engravings, bank notes and collateral material were Howard Lederer, Andrew Rasmussen, and our visitor Foster Rice. The hour was too late for a showing of U. S. essays and proofs that Dr. Brazer had brought along, and this was postponed till the next meeting.

Meeting of February 12, 1947. Members present, Altmann, Blanchard, Brazer, Ehrenberg, Gros, Finkelberg, Rasmussen; visitors, John Meurer and Foster W. Rice.

Julian Gros showed a rare leather bound volume of U. S. large die proofs printed by the Continental Bank Note Co. about 1873, containing also an engraving of David M. Key, who was Postmaster General at that time. This volume contained all of the 1873 postage series of large die proofs which were made from the original dies of the National Bank Note Co. who added the secret marks. It contained also all the Official Departments (92 in number), for which the Continental Co. made the original dies, including frames and lettering, but used vignettes by the National. In gold lettering on the cover of the book was printed the following: *Presented to Gen. B. W. Brice from his friend Dudley W. Rhodes.*

Next was a showing by Dr. Clarence W. Brazer of one volume of his prize winning collection of U. S. 1869 30 and 90 cents Essays and Proofs. This included a magnificent array of trial colors and experimental papers; plate number and imprint strips of eight of the 30 cents with variations of shades due to poor wiping of the plate; large die essays in color, many of them unique; examples of singles, blocks of four and larger blocks, and plate and imprint strips; India proofs of the 90 cents with fake perforations, gummed and grilled to resemble stamps; the 90 cents die essays with frame only; and the inverted centers.

In addition to the above Dr. Brazer showed a volume of proofs of United States issues of 1870 to 1882.

This meeting being held on Lincoln's birthday, and just ahead of Washington's birthday, philatelic and bank note items pertaining to these two characters were featured by each exhibitor.

Dr. Blanchard showed first a collection of bank note engravings of Lincoln. This included specimens by the following: the American Bank Note Co., National Bank Note Co., Continental Bank Note Co., Manhattan Engraving Co., Bureau of Engraving and Printing, and Charles Schlecht, an independent engraver. This exhibit included the first portrait of Lincoln used on a U. S. note and the first used on a State bank note. This was followed by a somewhat similar collection of Washington portraits, in most cases a die proof of the portrait being mounted on the same page with a bank note containing this same vignette.

Andrew Rasmussen also showed several Lincoln items, among them being a bond engraved by the Continental Bank Note Co. with the same portrait of Lincoln as shown in die proof by Dr. Blanchard, and a rare proof of the first U. S. note to show Lincoln's portrait.

Meeting of March 12, 1947. Members present, Altmann, Blanchard, Brazer, Costales, Ehrenberg, Gros, Holton, Morris, Rasmussen, Rosell, Staecker, Wray; visitors, John Meurer, James Miller.

Thomas F. Morris as Chairman of the EPS Centenary Exhibition Lounge Committee called attention to the fact that the Essay Proof Society will have a Lounge on the Third Floor at the forthcoming Centenary International Philatelic Exhibition, and asked for volunteers to be on duty at the booth during the hours that the Exhibition will be open.

Eugene N. Costales displayed a comprehensive collection of U. S. essays and proofs, including many rare and even unique pieces, as well as a number of unlisted items. This was a collection to be sold at a forthcoming auction. Some of the outstanding items in this showing were the following: One cent 1861-

67 essays by the National Bank Note Co. in trial colors on patent papers, in plate blocks of twelve; a fine range of the issued design of the 3 cents 1861 in various trial colors and on various papers with and without grill; the 24 cents violet imperforate block of twelve on bluish Francis patent paper; the 1867 essays for grills and grilled stamps; the network overprint essays, amongst the rarest of essays; the Lowenberg patent essays on stiff paper with design in reverse (1864); essays for the 1869 issue, including many top and bottom imprint blocks of four and complete sheets of 150 of the 3c, 5c, and 10c; the 1877 Philadelphia Bank Note Co. 3c yellow (184E-Bh) complete sheet of 100 with imprint (June 16, 1876 Patent); a complete set of wash drawings of the 1908 postage issue, the work of C. A. Huston, designer for the Bureau; five unique Officially Approved photo and wash drawings of the 1912 Parcel Post issue, also by C. A. Huston; an original wash drawing for the 1911 Registration stamp; and the 1908 die proofs in various trial colors, all prepared from the TWO CENTS die, struck off to afford a selection for each denomination and to determine which shades would be likely to give maximum wear for the plates.

All these and many more were shown in books which were passed around amongst the members for closer inspection.

Dr. Brazer closed the session with a showing of an album of the Atlanta printings, with the colors so arranged on each page as to present a sparkling color appearance in the avoidance of monotony.

Chicago Chapter No. 2

Essay-Proof night at the Collectors Club, Chicago, March 13, 1947.

In the absence of Chester Smeltzer, President of the Essay-Proof Society, who was to exhibit, Clarence Brazer and Thomas Morris of New York furnished the exhibits. Mr. Brazer showed a very extensive collection of proofs and reprints, proofs and reconstructed sheets of the New York postmaster. Mr. Morris showed rare essays of the 1870 issues and large pieces of plate proofs.

Yours very truly,

Clarence Hennan, M.D.

Mohawk Valley Chapter No. 3

A. P. Bantham, Chairman
Willard W. Davis, Secretary

Meeting of the Mohawk Valley Chapter of the Essay Proof Society was held in room 7 at 246 State St., Schenectady, N. Y., April 3, 1947 at 8:00 P. M.

Present: Albert P. Bantham, David H. Burr, Willard W. Davis, Fred H. Durfee, Anson D. King and George N. Malpass.

The meeting was called to order by chairman Bantham following a dinner held at Nicholaus' Restaurant. Minutes of the last meeting were read and approved. Financial statement was read by the treasurer. Communications read by the secretary.

Following a discussion, it was decided to hold the next meeting on Thursday, May 1, 1947, to be held in Room 7, 246 State Street, Schenectady, N. Y., preceded by a dinner at Nicholaus' Restaurant, corner of Erie Blvd. and State Street at 5:30 P. M. At this meeting George N. Malpass will exhibit Confederate typographed material.

The meeting was then recessed while Albert Bantham exhibited Essays and Proofs of the Argentine Republic engraved by Ferdinand Schirnbock.

Meeting was adjourned at 11:00 P. M.

Philadelphia Chapter No. 4

The Philadelphia Chapter No. 4 held its regular 4th Wednesday meeting on Feb. 26, 1947, at Willard Snyder's Stamp Shop. The meeting was called to order by the Secretary at 8 o'clock.

The speaker of the evening was Mr. James H. Baxter author of "Printing Postage Stamps by Line Engraving." His discourse and illustrations were most helpful in clarifying this subject for the members present.

The meeting adjourned at 10 P. M.

Respectfully submitted,

R. O. Bauer, *Sec.-Treas.*

Society Official Business Section

Call for Annual Meeting of the Society

As directed by vote of the Board of Directors in their meeting of March 26, 1947. I hereby call the Annual Meeting, or Convention, and announce it as required by the Society's By-Laws.

The Annual Meeting for 1947 shall be held at the William Penn Hotel, Pittsburgh, Pa., on Tuesday, August 12, 1947, opening at 10 a. m., and continuing until all business which may lawfully come before this meeting shall have been transacted. The meeting may be recessed for such periods as may be deemed necessary or advisable, during its continuance.

The election of Directors to replace those whose terms expire, and such other business as is provided for in Article III of the Society's By-laws, shall constitute the agenda for this meeting.

STEPHEN G. RICH, *Secretary.*

Secretary's Report

Members admitted, Jan. 1 to March 31, 1947

480 Moyer, Joseph W., 373 North Evans St., Pottstown, Penna. (No specialty stated)
481 Kumpanas, George, 530 Bayway Ave., Elizabeth 2, New Jersey. (U. S. Postage and Proofs)
482 Marler, George C., 1559 McGregor St., Montreal, Que., Canada. (Canada 1911-1925)
483 Dumas, Alexander, 165 Commonwealth Ave., Boston 16, Mass. (U. S.)
484 Koch, Raymond W., Muscoda, Wis. (Dealer)
485 Gwynne, Clarence L., 5 Edwin St., Dorchester 24, Mass. (U. S. used and proofs)
486 Nordstrom, G. C., P. O. Box 4026, Tulsa 9, Okla. (Fractional Currency and Bank Notes)
487 Harrison, William, 466 Highland Ave., Orange, New Jersey. (Bank Notes)
488 Higgins, Albert H., 167 Market St., East Paterson, New Jersey. (Bermuda)
489 Skewes, George O., P. O. Box 37, Escondido, Calif. (U. S.)
490 Galvez, Manuel, Principe 1, Madrid, Spain. (Proofs of all countries; Spain; Dealer)
491 Britt, John J., 481 Fort Washington Ave., New York 33, N. Y. (Airmails)
492 Tubbs, C. Lee, 602 California Theatre Building, San Diego 1, Calif. (Dealer)
493 Ott, Fred, 200 Edward Ave., Pittsburgh 16, Pa. (Dealer: French and Greek Heads).
494 Calder, J. A., Jr., 71 Roxborough Apts., Laurier Ave., Ottawa, Ont., Canada. (Spain)
495 Moyer, Charles F., 320 Main St., Slatington, Penna. (Black Jacks)

Meeting of Board of Directors, January 18, 1947

President Smeltzer called the meeting to order at 4.30 p. m., Wednesday, Jan. 18, 1947, at the Collectors Club, New York, N. Y. The members of the Board present were: Messrs. Brazer, Hennan, Morris, Rich and Smeltzer; later Mr. Myer; with proxies from Messrs. Costales, Hartwell, Pope, Rosell and Schrader.

On roll call by the Secretary, a quorum was established.

The minutes of the Board meeting of September 18, 1946 were read and, on motion duly carried, approved.

A letter from Hugh M. Clark, in appreciation of his election by the Board to Honorary Life Membership, was read and turned over to Editor Brazer for publication.

Sept. 27, 1946

Mr. Hugh M. Clark
1 West 47 St.,
New York 19, N. Y.

Dear Hugh:

We duly received the letter written on your behalf by Miss Koor, offering your resignation from membership in this Society. This letter I placed before the Board of Directors at their meeting on Sept. 18th.

The Board of Directors voted unanimously, on motion of Director Clarence Hennan, that instead of accepting this resignation, we make you an Honorary Life Member of this Society. In informing you of this decision, I am specially asked to mention that we took this action as a sign of our appreciation of your aid in getting the Society started and in making it a success. Indeed, Director Clarence Brazer said at the meeting that the idea of having such a Society as this was originally yours.

Therefore, I am enclosing herewith a new membership card, which I trust you may long carry, and which will be a lasting sign of our appreciation and our personal regard for you.

There is hardly need for me to add my own personal word—but it was a real pleasure to join in the vote making you our first Honorary Life Member. Please, therefore accept this sign of our esteem, even if you should not care even once to come to any gathering that we hold.

Sincerely yours

STEPHEN G. RICH, *Secretary*.

October 1, 1946

Mr. Stephen G. Rich
Essay-Proof Society
P. O. Box B
Verona, N. J.

Dear Steve:

Your very kind letter of September 27th received and I am very proud of the honor accorded me by the Board of Directors of The Essay-Proof Society in making me its first honorary life member.

This is a mighty nice thing you have done and I hope you will express my sincere thanks and appreciation to the members of the Board at their next meeting.

Very truly yours,

HUGH M. CLARK.

The Secretary reported on applications for membership as follows:

Nos. 465 to 470, received between the Sept. 18 Board meeting and Nov. 1, 1946, had been handled without bringing before the Board and had been admitted. The Board, on motion duly carried, approved these new members' election.

Nos. 471 to 479 were elected to membership.

Nos. 480 to 495 were elected to membership subject to being published in the JOURNAL as applicants and to receipt of satisfactory replies from references in such cases as these replies had not yet been received.

The Secretary reported the Death of member James E. Mason (No. 173).

The Secretary presented the resignations of the following members:

Walter S. Scott, No. 97; John Heard, No. 412; N. D. York, No. 144; A. H. Wilhelm, No. 93; Harry Rickard, No. 238; A. G. Young Jr., No. 325.

On motion duly carried, Mr. Scott was elected Honorary Life Member No. 2.

On motion duly carried, the resignations of the other members named, who are no longer collecting in our field, were accepted.

Treasurer Morris presented his report, showing $864.11 in bank and analysis in detail. On motion duly carried, this report was accepted with thanks.

Twelve bills, totalling $988.76, presented by the Treasurer, were ordered paid. The Secretary was instructed to make efforts to collect unpaid advertising bills from JOURNALS No. 11 and 12, of which a fair amount are still outstanding at this date.

Editor Brazer reported as follows:

Without inclusion of single copies sold, JOURNAL No. 11 shows a deficit of $93.60 and JOURNAL No. 12 of $143.66. These deficits are due to increased costs for typesetting, paper and presswork, not offset by any increase in advertising income.

JOURNAL No. 13 is in process.

This report was approved, on motion duly carried.

Dr. Brazer presented a letter from Sol Glass, proposing a supplement on U. S. 20th Century stamp designs, to be ready for distribution by sale at the time of the Centenary International stamp exhibition. The cost of this supplement was estimated at $200.00. The matter was laid over for consideration at a later Board meeting.

On motion, duly carried, the Editor was instructed to make 1500 copies of JOURNAL No. 14; for sale at the Centenary exhibition, in addition to our normal requirements.

Dr. Brazer reported on the Library Fund: that he had already purchased certain scarce books for the Society's library; and moved as follows:

That a Library Fund be established, as directed by the Convention, by means of contributions for this purpose; that the Treasurer shall keep such moneys in a separate fund; that out of the Library Fund the Board shall approve expenditures for purchases, binding, or other Library needs. This was duly carried.

Also: That the Editor be authorized to purchase books and other printed matter on Essays and Proofs for the Society's library, chargeable to the Library Fund but not to amount to over $25.00 for any one purchase; that for purchases of over $25.00 at one time, approval of the President or one other officer must be secured. This was duly carried.

Also: That the Editor be authorized to have books in the Society's library bound. This was duly carried.

Under new business, the by-laws of the Philadelphia Chapter (No. 4) were received and, on motion, referred to the Committee on Chapters.

Correspondence on Sales Dept. business, dealing with delayed circuits and delayed fees, was read. The Secretary was directed to handle the matter so that it shall not come up for Board action.

On motion by Morris, Messrs. Hennan, Brazer, Gros, Morris and Smeltzer were designated as a committee of five to arrange for the Society's lounge at the Centenary International stamp exhibition and the staffing thereof; also for our lecture, Tuesday, May 22, 8 to 9 p. m. in the exhibition lecture hall. This was duly carried.

At 6.20 p. m., on motion, the Board adjourned.

STEPHEN G. RICH, *Secretary.*

Meeting of the Board of Directors, March 26, 1947

President Smeltzer called the meeting to order at 5 p. m., Wednesday, March 26, 1947, at the Collectors Club, New York, N. Y. The members of the Board present were: Messrs. Rich, Smeltzer and Zervas; with proxies from Messrs. Hartwell, Hennan, Morris, Myer, Pope, Rosell, and Schrader.

On roll call by the Secretary, a quorum was established.

The minutes of the Board meeting of Jan. 18, 1947 were read and, on motion duly carried, approved.

In the absence of Mr. Morris because of illness in his family, Mr. Smeltzer presented Mr. Morris's report. This report shows $690.87 in the bank, $104.82 of accounts receivable, and all bills to date paid. Four funds appear: General Fund, JOURNAL Fund, Life Membership Fund and Library Fund, the latter two $100.00 and $118.25 respectively. The Treasurer's report was accepted, on motion duly carried.

Dr. Brazer was absent because of illness, and accordingly the Editor's Report was not presented.

President Smeltzer reported on arrangements for the Society's lounge at the Centenary International stamp show: that all matters had been covered. He recommended that the selection of Mr. Morris, as chairman of the Lounge committee, for furnishing the lounge, be approved. On motion, duly carried, the Board concurred in this recommendation.

It was ordered, on motion duly carried, that the annual convention be held Tuesday, August 12, 1947, at the William Penn Hotel, Pittsburgh, Pa., and that the President is empowered to make all arrangements. Convention call is to appear in the April 1947 JOURNAL.

The Secretary presented membership applications Nos. 495 to 500. On motion duly carried, these applications were directed to be published in the JOURNAL and to be admitted as members on receipt of satisfactory replies from references together with lapse of the required period of posting.

The Secretary reported the death on Feb. 3, of member No. 220, William W. Stinger.

The Secretary presented the resignation of Dr. J. M. Coopersmith, member No. 82. This was accepted with regret.

The Secretary reported further that the matters involving fees for delayed circuits in the Sales Department, had been satisfactorily settled by the Sales Manager.

After some discussion of JOURNALS and other printed matter for use at the Lounge at the Centenary International Exhibition, the Secretary was directed, on motion duly carried, to have 3,000 application blanks for membership printed.

At 5.30 p. m., on motion, the Board adjourned.

STEPHEN G. RICH, *Secretary.*

Applications for Membership Received

496 Stanford, Eidsel C., R. D. 2, Fulton, Mississippi (U. S.; British North America, both, stamps and postal stationery). By Secretary.

497 Sissons, James N., 204 Glenrose Ave., Toronto, Ont., Canada (Dealer; British North America). By C. W. Brazer.

498 Look, Percy J., M.D., 115 Main St., Andover, Mass. (U. S. Envelopes and Postal Cards). By Marcus W. White.

499 Sloss, James O., M.D., 1417 Third St., Beaver, Pa. (Proof and Pattern Coins; Proofs of U. S. Postage). By C. W. Brazer.

500 Crofoot, H. K., Moravia, N. Y. (U. S. Adhesives, Envelopes and Currency). By T. F. Morris.

Changes in Membership List

Change of Standing:

97 Scott, Walter S., to Honorary Life Member No. 2, by vote of Board of Directors, Jan. 18, 1947.

Change of Title:

60 Griswold, Erwin N., from Professor to Dean.

382 Wolf, Dr. Paul, to Wolf, Paul, Jur. D. (at his request to avoid confusion with medical or dental doctors)

Change of Address:

51 Bloch, Herbert J., New York, N. Y., to 6219 78th St., Elmhurst, L. I., N. Y.

33 Herst, Herman, Jr., New York, N. Y., to Shrub Oak, N. Y.

112 Lidman, David, St. Louis, Mo., to 5620 Julian Ave., St. Louis 12, Mo.

315 Pearce, C. J., Oklahoma City, Okla., to P. O. Box 32, Coalgate, Okla.

468 Pikula, M/Sgt. Walter, Fairfield-Suisun Army Air Base, Calif., to Squadron B, Box 421, Fairfield Army Air Base, Fairfield, Calif.

Restored to Membership List

204 Bonilla-Lara, Antonio.
284 Bond, Nelson S.
160 Bruechig, Emil (died after restoring to membership).
291 Cardwell, Frederick.
97 Scott, Walter S. (elected Honorary Life Member No. 2).
382 Wolf, Paul.

Resignation Accepted

82 Coopersmith, Dr. J. M.

Deceased

160 Bruechig, Emil, March 25, 1947.
6 Lichtenstein, Alfred F., Feb. 24, 1947.
220 Stinger, William W., Feb. 3, 1947.

Chapter Charter Granted

3 Mohawk Valley Chapter No. 3, with 7 charter members. Chairman, A. P. Bantham; Secretary, Willard W. Davis, 20 Jay St., Gloversville, N. Y. Chartered July 18, 1947 but not hitherto bulletined.

Enumeration of Membership

Total in good standing, March 31, 1947 426

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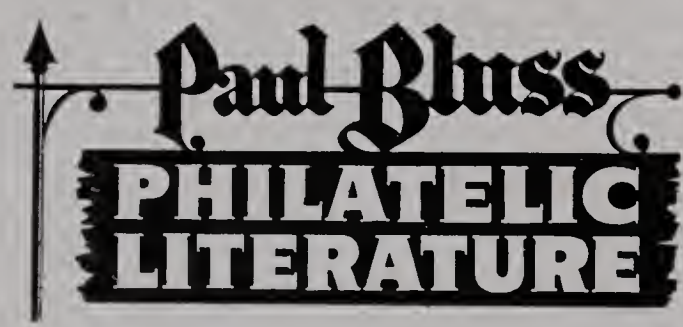

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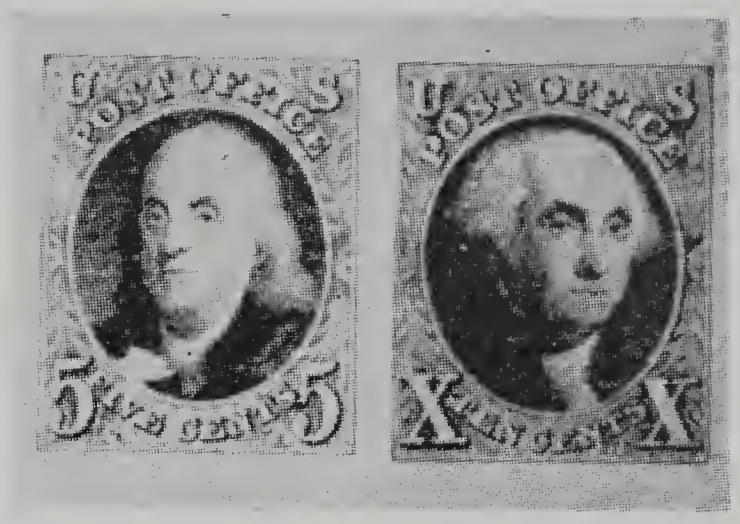

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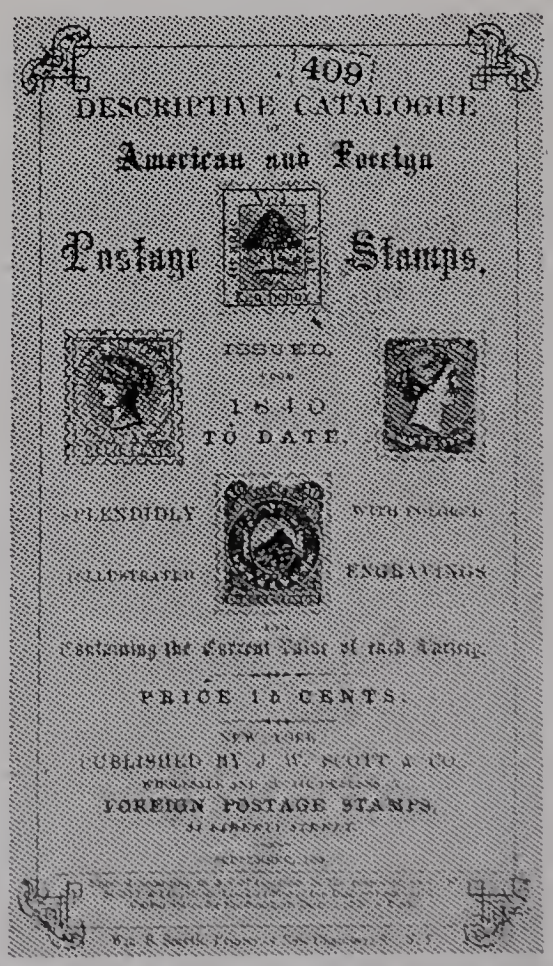

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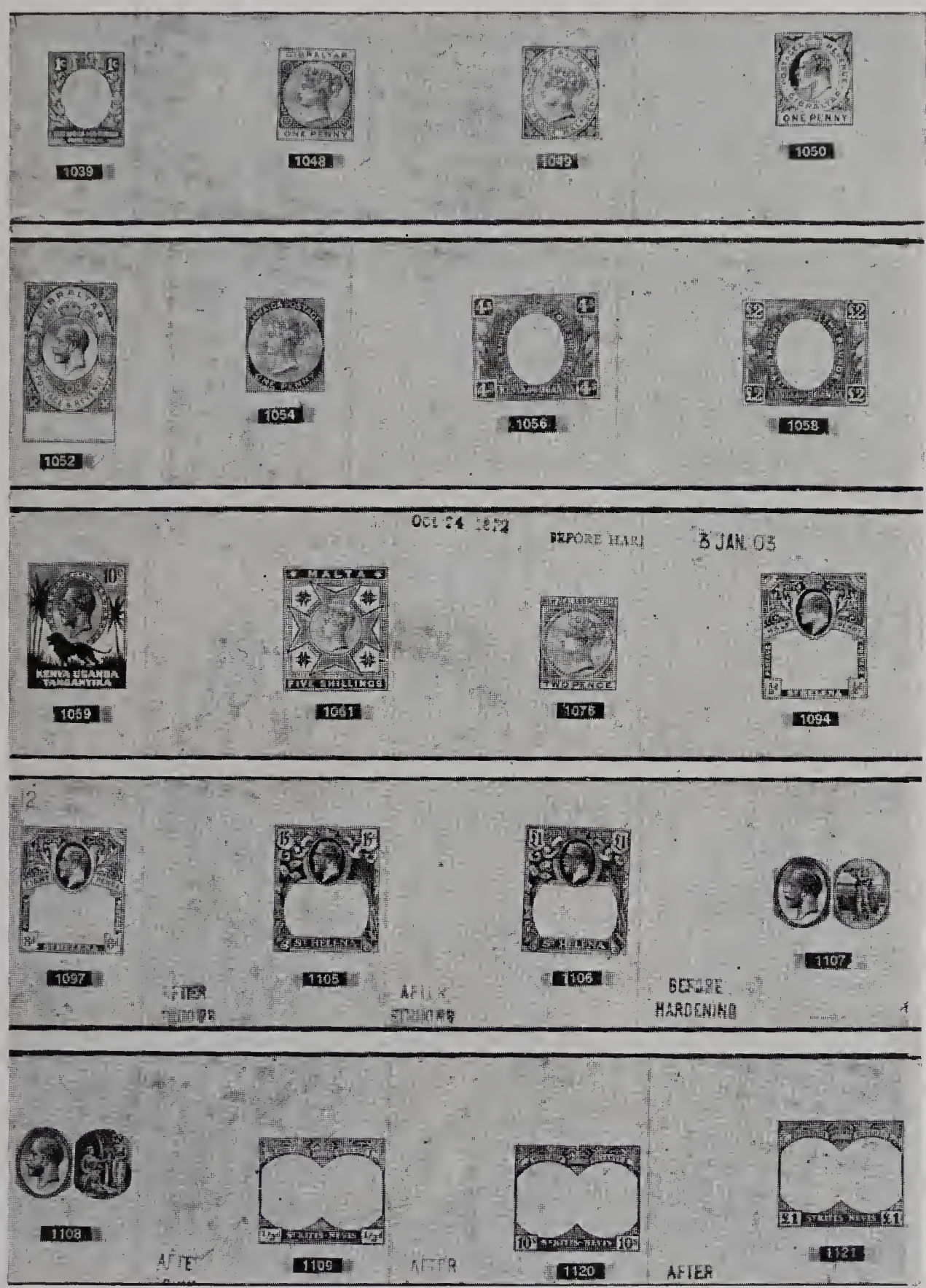

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